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DOCTOR WHO

IN-VISION

SEASON 21 OVERVIEW

THE MAKING OF A TELEVISION DRAMA SERIES

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Dedicated to Phil Bevan.

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UNTIL THE ARRIVAL of Art Editor David Driver at *Radio Times*, **Doctor Who** artwork was usually confined to inked line drawings in *TV Comic* — usually by John Canning — or to chalk and watercolours of variable quality in the annuals.

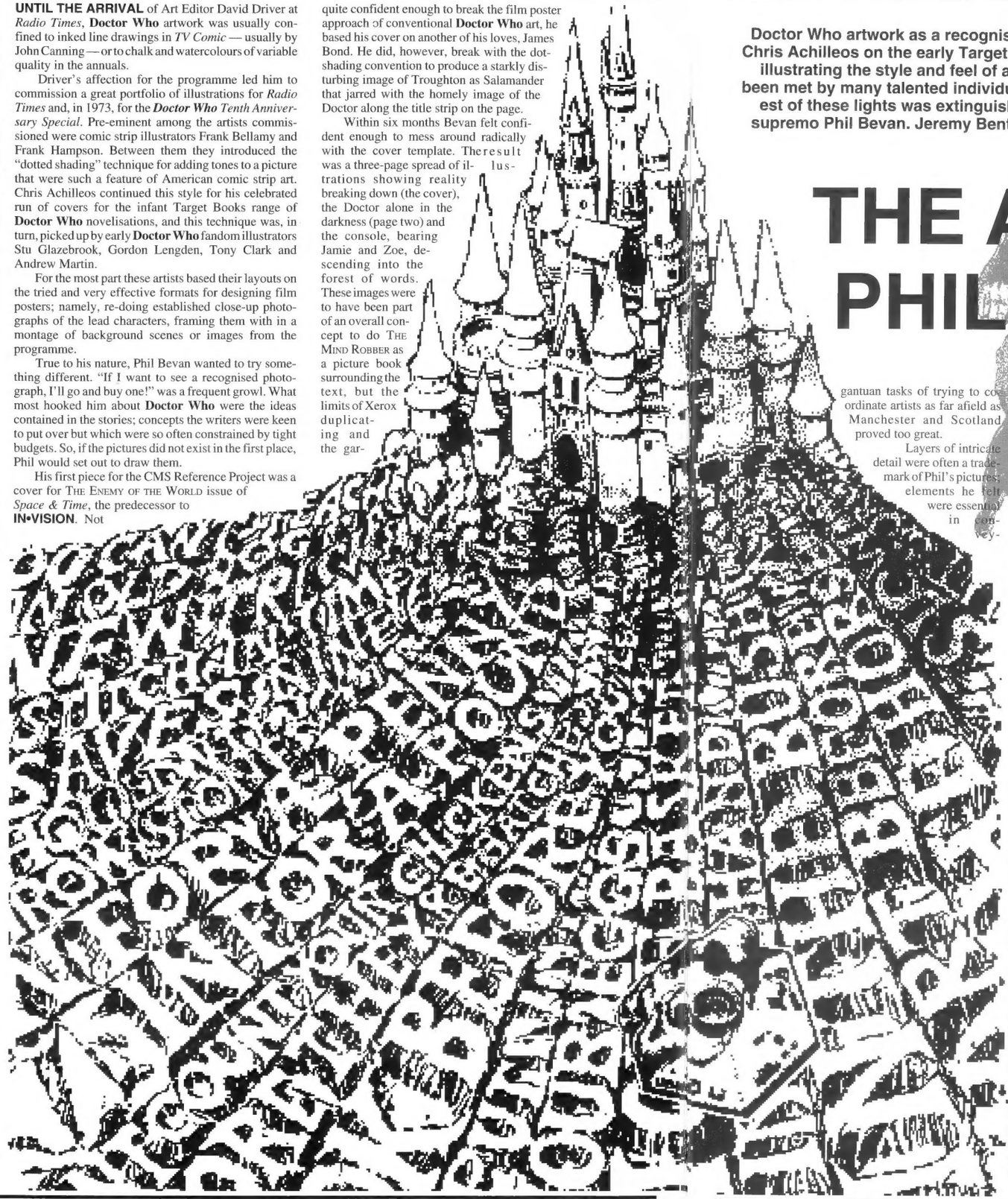
Driver's affection for the programme led him to commission a great portfolio of illustrations for *Radio Times* and, in 1973, for the ***Doctor Who** Tenth Anniversary Special*. Pre-eminent among the artists commissioned were comic strip illustrators Frank Bellamy and Frank Hampson. Between them they introduced the "dotted shading" technique for adding tones to a picture that were such a feature of American comic strip art. Chris Achilleos continued this style for his celebrated run of covers for the infant Target Books range of **Doctor Who** novelisations, and this technique was, in turn, picked up by early **Doctor Who** fandom illustrators Stu Glazebrook, Gordon Lengden, Tony Clark and Andrew Martin.

For the most part these artists based their layouts on the tried and very effective formats for designing film posters; namely, re-doing established close-up photographs of the lead characters, framing them with in a montage of background scenes or images from the programme.

True to his nature, Phil Bevan wanted to try something different. "If I want to see a recognised photograph, I'll go and buy one!" was a frequent growl. What most hooked him about **Doctor Who** were the ideas contained in the stories; concepts the writers were keen to put over but which were so often constrained by tight budgets. So, if the pictures did not exist in the first place, Phil would set out to draw them.

His first piece for the CMS Reference Project was a cover for THE ENEMY OF THE WORLD issue of *Space & Time*, the predecessor to **IN•VISION**. Not quite confident enough to break the film poster approach of conventional **Doctor Who** art, he based his cover on another of his loves, James Bond. He did, however, break with the dot-shading convention to produce a starkly disturbing image of Troughton as Salamander that jarred with the homely image of the Doctor along the title strip on the page.

Within six months Bevan felt confident enough to mess around radically with the cover template. The result was a three-page spread of illustrations showing reality breaking down (the cover), the Doctor alone in the darkness (page two) and the console, bearing Jamie and Zoe, descending into the forest of words. These images were to have been part of an overall concept to do THE MIND ROBBER as a picture book surrounding the text, but the limits of Xerox duplicating and the gargantuan tasks of trying to co-ordinate artists as far afield as Manchester and Scotland proved too great.



Doctor Who artwork as a recognisable entity began with the work of Chris Achilleos on the early Target Books. Since then the challenge of illustrating the style and feel of all the programme represents has been met by many talented individuals. In April 1998 one of the brightest of these lights was extinguished by the death of IN•VISION art supremo Phil Bevan. Jeremy Bentham is very proud to remember...

THE ART OF PHIL BEVAN

Layers of intricate detail were often a trademark of Phil's pictures; elements he felt were essential in conveying the mood of a piece. To make this point he took on the task of editing the art elements of *Space & Time* throughout the Pertwee era. He designed the format of the cover page. Above a freeform area for illustration there was a title bar consisting of the Pertwee logo (which changed from THE TIME WARRIOR onwards), the title sequence head and shoulders shot of the Doctor (structured so that other artists could add whatever style of jacket Pertwee was wearing in the serial, plus the style and length of his hair), and a box to add in the story's main enemy.

Armed with a wicked sense of humour, Bevan was never happier than when he spied an opportunity to spoof another artist's style. For COLONY IN SPACE he continued the comic strip adaptation begun in *Radio Times* by Frank Bellamy, crediting his bits to "Fake Bellamy". Much later, for the LOGOPOLIS **IN•VISION**, he aped a famous Captain Scarlet picture by Mike Noble in *TV-21* for an illustration of Tom Baker's Doctor falling from the Pharos Project tower.

If ever there were grumbles, it was over the length of time Phil found it took to do his illustrations. Rather than use accepted photographs for reference, he would shoot his own; persuading friends to dress up in cobbled together costumes to get the poses he wanted. Matching facial expressions and likenesses would involve a second photo session, this time in front of a TV screen, snapping shots of the actors in question — often from non-**Doctor Who** appearances — until just the right look was captured.

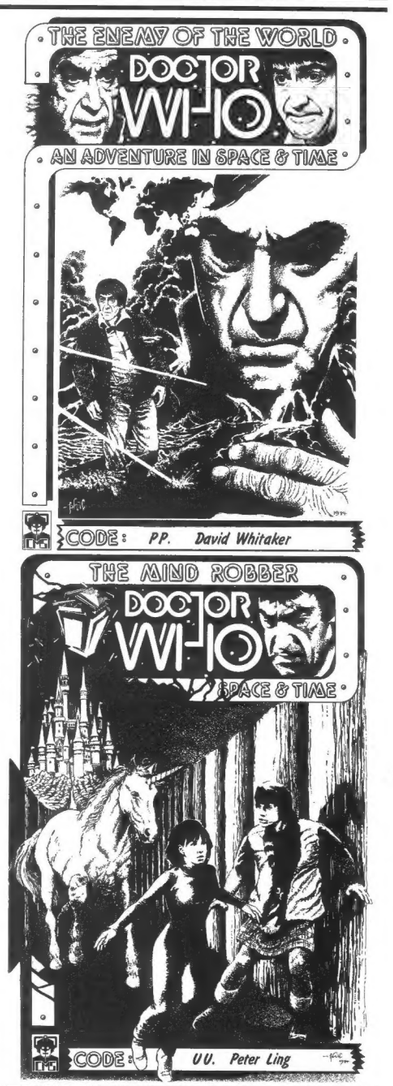
One of his favourite **IN•VISION** covers was CASTROVALVA, firstly because he adored the drawings of M.C.Escher, and secondly because it enabled him to spoof the elements from his own cover for LOGOPOLIS — truly an example of recursion.

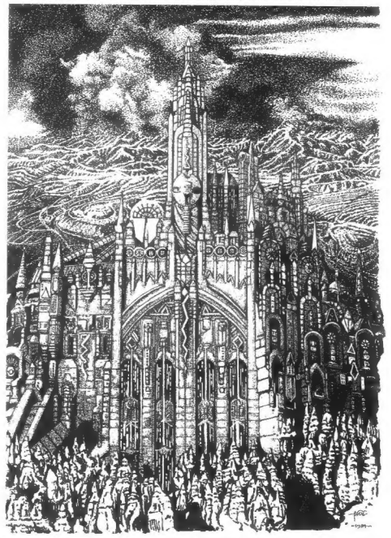
Other covers followed for the Davison era, another favourite being THE VISITATION which allowed him to do another of his trade-marks; a well-endowed damsel in distress being carried from danger by a monster or hero...

Phil was scheduled to tackle a cover for MAWDRYN UNDEAD, but sadly his long-term illness was beginning to take its toll. He worked hard to complete artwork for PLANET OF FIRE and THE CAVES OF ANDROZANI by way of a farewell to all the friends in **Doctor Who** fandom he had first met during the Davison era on TV.

His art contributions to fandom, Marvel Comics, *DWB* and, of course, to CMS, were immense and always instantly recognisable. Even his little black and white border cartoons were finely thought-out mini-masterpieces. Perhaps the only picture Phil never did, but ought to have done, was an appropriate self portrait of himself, hunched over a pint in a pub, cigarette firmly clamped in his jaw, sketching feverishly away to find the right joke that would make boring captions like "Special Sound" and "Music" seem funny.

Sorely missed!

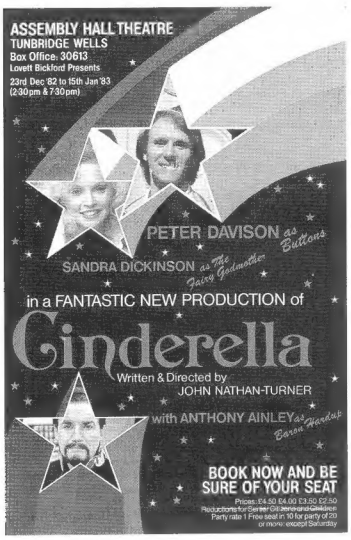




Peter Davison

Biographical
Born Peter Moffatt, 13-4-51, Streatham, London, son of an electrical engineer.
1961: family moved to Woking
Educated, Winston Churchill Secondary Modern School, Woking; 3 O-Levels.
Miscellaneous jobs from hospital porter to operator of a Hoffman press.
Attended Central School of Speech and Drama (left July 1972).
Met his wife Sandra Dickinson on *A Midsummer Night's Dream* at Edinburgh; married 26 december 1978, in Rockville, Maryland USA.
1975-6: No acting jobs; worked as a filing clerk at Twickenham Tax Office.
Recorded several singles with Sandra Dickinson.
Writes songs, including theme tunes for *Mixed Blessings* and *Button Moon*; also lyrics for the single *Let the Love In* (recorded by Sandra Dickinson).
25-12-84: Daughter, Georgia Elizabeth, born; Queen Charlotte's Hospital, London.
1993: Separated from wife.

Theatre
1972-3: Season at Nottingham Playhouse, including *Love's Labours Lost.* (First professional acting appearance).
18-10-73 onwards: Grumio in *The Shrew*; The Hot Theatre, The Hague, and tour; dir. Charles Marowitz.
1974: Lysander in *A Midsummer Night's Dream* ; Edinburgh Young Lyceum Company (Edinburgh Festival).
Speed in *The Two Gentlemen of Verona.*
Osric in *Hamlet.*
[No theatre from 1975-1981]
18-2-81 onwards: *Barefoot in the Park*; Churchill Theatre, Bromley [with Sandra Dickinson and Gerald Flood].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TUNBRIDGE WELLS
Box Office: 30613
Lovett Bickford Presents
23rd Dec '82 to 15th Jan '83
(2:30pm & 7:30pm)
PETER DAVISON as Buttons
SANDRA DICKINSON as the Fairy Godmother
in a FANTASTIC NEW PRODUCTION of
Cinderella
Written & Directed by
JOHN NATHAN-TURNER
with ANTHONY AINLEY as Baron Hardup
BOOK NOW AND BE SURE OF YOUR SEAT

23-12-82 — 15-1-83: Buttons in *Cinderella*; Assembly Hall, Tunbridge Wells; dir. John Nathan-Turner.
1984: *Barefoot in the Park*; tour [with wife].
1984: Buttons in *Cinderella*; Wimbledon Theatre; dir. John Nathan-Turner.
1985: *Aladdin*; Wimbledon Theatre.
1986: Felix Sherman in *The Owl and the Pussycat*; tour; dir. Lou Stein.
??-??-91 — 6-7-91: *Arsenic and Old Lace*; Chichester Festival Theatre.
10-8-92 — ??-?-??: Walter in *The Decorator*; Yvonne Arnaud Theatre, Guildford, and tour; dir. Val May.
??-?-94 — ??-?-94: *An Absolute Turkey*
1994 — 1995: *Mother Goose*; Theatre Royal, Windsor.
1995 — 1996: *Dick Whittington.*
1996: Tony Wendice in *Dial M for Murder*; tour

Television
??-?-70: **Top of the Pops** (in audience)
16-4-75 — 30-4-75: Elmer in **The Tomorrow People**: A Man for Emily (3 eps); Thames; dir. Stan Woodward.
9-9-77 — 2-12-77: Tom Holland in **Love for Lydia**; LWT.
??-?-77: **Print-Out**; Granada
8-1-78 — 16-4-78: Tristan Farnon in **All Creatures Great and Small**, Series 1, regular, 13 eps; BBC; prod. Bill Sellars.
23-9-78 — 24-12-78: Tristan Farnon in **All Creatures Great and Small**, Series 2, regular, 14 eps; BBC; prod. Bill Sellars.
29-12-79 — 5-4-80: Tristan Farnon in **All Creatures Great and Small**, Series 3, regular, 14 eps; BBC; prod. Bill Sellars.
1980: storyteller in **Once Upon a Time**; [ITV]; 2 series.
12-9-80: Tommy Hunter in **The Gentle Touch**: Decoy; LWT; dir. John Reardon.
4-12-80 — 22-1-81: Brian in **Sink or Swim**, Series 1; BBC; regular.
2-2-81: The Dish of the Day in **The Hitch-Hiker's Guide to the Galaxy**, ep.5; BBC; prod. Alan J.W.Bell [Billed as 'special guest appearance'].
6-3-81 — 10-4-81: Russell Milburn in **Holding the Fort**; LWT; regular; prod.Derrick Goodwin.
22-10-81 — 26-11-81: Brian in **Sink or Swim**, Series 2; BBC; regular.
4-1-82 — 30-3-82: The Doctor in **Doctor Who**, season 19 , 26 eps; BBC; prod. John Nathan-Turner.
9-9-82 — 14-10-82: Brian in **Sink or Swim**, Series 3; BBC; regular.
3-1-83 — 16-3-83: The Doctor in **Doctor Who**, season 20, 22 eps; BBC; prod. John Nathan-Turner.
25-11-83: The Doctor in **Dr Who**: The Five Doctors; BBC; Prod. John Nathan-Turner.
25-12-83: Tristan Farnon in **All Creatures Great and Small**: The Lord God Made Them All; BBC; prod. Bill Sellars.
5-1-84 — 16-3-84: The Doctor in **Doctor Who**, season 21, 22 eps; BBC; prod. John Nathan-Turner.
1985: **L-Driver**; BBC.
11-4-85: Storyteller for *The Cat and the Fiddle* in **Foxtales,** ITV
9-9-85 — 30-9-85: Henry Mynors in **Anna of the Five Towns**; BBC, 4 eps.
1985: Storyteller in **Jackanory**; BBC, 5 eps.
1985: **Magnum, pi:** Echoes of the Mind; CBS/Universal/Bellisarius/Glen Larson.
25-12-85: Tristan Farnon in **All Creatures Great and Small**: Christmas Special; BBC; prod. Bill Sellars.
21-5-86 — 2-7-86: Dr. Stephen Daker in **A Very Peculiar Practice**, Series 1; BBC; regular, 7 eps; prod. Ken Riddington.
17-1-88 — 20-3-88: Tristan Farnon in **All Creatures Great and Small**, Series 4, regular, 10 eps; BBC; prod. Bill Sellars.
3-9-88 — 24-9-88: Tristan Farnon in **All Creatures Great and Small**, Series 5, regular, first 4 eps; BBC; prod. Bill Sellars.
24-4-88 — 13-4-88: Dr. Stephen Daker in **A Very Peculiar Practice**, Series 2; BBC; regular, 7 eps; prod. Ken Riddington.
15-4-88: Jeremy Tyler in **Tales of the Unexpected**: Wink Three Times; Anglia.
22-1-89 — 12-3-89: 'Albert Campion' in **Campion**, Series 1; BBC; regular, 8 eps; prod. Ken Riddington (also sang series theme music).
16-9-89: Tristan Farnon in **All Creatures Great and Small**: The call of the Wild; BBC; Prod. Bill Sellars.
12-1-90 — 16-3-90: 'Albert Campion' in **Campion**, Series 2; BBC; regular, 8 eps; prod. Jonathan Alwyn.
22-1-90 — 26-1-90: Storyteller of **Jackanory**: Alice Through the Looking Glass; BBC; dir. Christine Secombe.
1-9-90 — 17-11-90: Tristan Farnon in **All Creatures Great and Small**, Series 7; regular, 12 eps.; BBC; prod. Bill Sellars.
24-12-90: Tristan Farnon in **All Creatures Great and Small**: Final Episode; BBC; prod. Bill Sellars.
19-2-91 — 29-5-91: Ralph in **Fiddler's Three**; Yorkshire; regular, 14 eps; prod. Graham Wetherell.
6-9-92: Dr. Stephen Daker in **A Very Polish Practice;** BBC; prod. Ken Riddington.
9-5-93: Jim Huxtable in **Harnessing Peacocks**; Meridian/Friday Productions
1993: **Kinsey**; BBC
1993: **Molly**; Children's Channel
26-11-93 — 27-11-93: The Doctor in **Children in Need: Doctor Who:** Dimensions in Time; BBC, 2 eps.
20-3-94 — 24-4-93: Clive Quigley in **Ain't Misbehavin'**, Series 1, regular; BBC; prod. Tony Dow.
3-1-95 — 14-2-95: Clive Quigley in **Ain't Misbehavin'**, Series 2, regular; BBC; prod. Tony Dow.
22-1-95 — 26-2-95: Presenter, **Heavenly Bodies;** BBC.
1996: **Cuts**; Anglia
11-7-97: Himself in **Harry Hill**; Avalon Television/Channel 4; dir. Robin Nash
??-6-98: **The Stalker's Apprentice**; ITV/Bravo

Advertisements
c.1980: Yorkshire Bitter.
c.1982: Prestige Saucepans [with Sandra Dickinson].
1984: Nescafe.
Numerous voice-overs.
1996: Pedigree Chum

Radio [Generally BBC London]
?-1-86 — ?-2-86: Eric Brown in **King Street Junior**, Series 1; regular, 7 eps; prod. John Fawcett-Wilson.
5-1-87 — 9-3-87: Eric Brown in **King Street Junior**, Series 2; regular, 10 eps; Prod. John Fawcett-Wilson.
1993: **The Memoirs of Sherlock Holmes — The Reigate Squires**.
22-3-92: George in **Globe Theatre:** What Happened to St. George; dir. David Hutchinson.

Films
1994: **A Man You Wouldn't Meet Every Day**
1995: **Black Beauty**

Video
1990: **Grimes Goes Green**; Video Arts [With John Cleese, David Troughton, Josette Simon and the Prince of Wales].
1992: **Daleks, the Early Years**; BBC Video
1993: **The Air Zone Solution;** Reeltime
1993: Storyteller in **The Library of Romance,** Volume six: The Oystercatcher; Mentorn Films; dir. Bill Anderson.

1994: **The Zero Imperative**
1994: **Mole's Christmas** [voice only]
1996: **The Devil of Winterbourne; The Ghosts of Winterbourn;** BBV/Reeltime

Personal Appearances
Pebble Mill at One (Singing debut); BBCtv Birmingham.
5-11-80: **Nationwide**; BBCtv.
3-12-80: **Pebble Mill at One**; BBCtv Birmingham.
26-12-80: **Boxing Night at the Mill**; BBCtv Birmingham.
??-1-81: **Start the Week**; BBC [re. **Doctor Who:** Logopolis].
9-1-82: **Multi-Coloured Swap Shop**; BBCtv.
1982: **Call My Bluff**; BBCtv.
11-1-82: **So You Think You Know What's Good for You**; BBCtv [with Sandra Dickinson].
25-3-82: **This is Your Life**; Thames tv.
1983: **The Ed Stewart Show**
17-3-83: **Nationwide**; BBCtv [Interview re: The five Doctors].
20-3-83: **BAFTA Awards** [Presenting awards for children's programmes; also televised].
26-3-83: **Saturday Superstore**; BBCtv.
??-??-83: Interview for Australian breakfast TV; appears as both Peter Davison **and** the fifth Doctor .
9-1-85: **Breakfast Time**; BBCtv [Interview re. **Anna of the Five Towns**]
9-1-85: **Pebble Mill**; BBCtv [Interview, as above].
11-1-85: **Gloria Hunniford Show**; BBC.
??-??-84: **Weekend**; BBC East [Interview re. theatre tour, inc; with Sandra Dickinson].
3-2-90: **Going Live**; BBCtv.
?-7-92: TV-Am.
20-11-93: **Doctor Who — Thirty Years**; BBC Radio; prod. Phil Clarke.

Janet Fielding

Biographical
1957: Born in Australia, daughter of a scientist; Grew up in Brisbane. A Levels in Physics, Chemistry and Maths.
Educated: University of Queensland (BA in English & Journalism). Acted in student drama and a restaurant theatre in Brisbane. Acted in Australia with the touring company Popular Theatre Troupe
1977: moved to England
1982: married *Daily Mirror* journalist Nick Davies. Later divorced; commented on Davies' business relationship with Robert Maxwell in 1991 interview.
Gave up acting to become administrator of Women in Film and Television; currently a theatrical agent, handling Paul McGann among others.

Theatre
Rapunzel in *Wrong Side of the Moon*; Australian State Theatre company [first acting job]
1976: Popular Theatre Troupe tour
1977: two seasons at the Roundhouse with Popular Theatre Troupe Science Fiction Theatre, Liverpool at the Liverpool School of Language, Music, Dream, and Pun.
c.1978: *The Case of Charles Dexter Ward*; Liverpool & ICA, London. Three plays at New End Theatre, Hampstead. *The Warp.*
Repertory work at Northampton.

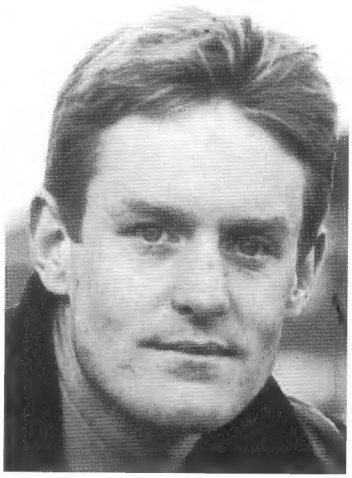
Autumn 1980: [a royal personage] in *Crown Matrimonial*; tour.
1983-4: Aladdin in *Aladdin*; Princess Hall, Aldershot
26-12-84- ??-1-85: Jill in *Mother Goose*; King's Theatre, Southsea
c.1985: *The Collector*; Boulevard at the Raymond Revuebar.
1985: *Time and Time Again*; Stockholm.
1986: Frances, Valerie, and Julia in *A State of Affairs*; tour; dir. Peter James.
January-February 1989: Macbeth; *Duke's Head*, Richmond.

Television
18-10-80: Secretary in **Hammer House of Horror**: CHARLIE BOY [tv debut; credited as Janet Clare Fielding].
28-2-81—21-3-81: Tegan Jovanka in **Doctor Who**: LOGOPOLIS, 4 eps.; BBC; prod. John Nathan-Turner.
4-1-8 — 30-3-82: Tegan in **Doctor Who**: Season 19; regular, 26 eps.; BBC; prod. John Nathan-Turner.
3-1-83 — 16-1-83: Tegan in **Doctor Who**: Season 20; regular, 22 eps.; BBC; prod. John Nathan-Turner.
25-11-83: Tegan in **Doctor Who**: THE FIVE DOCTORS; BBC; dir. Peter Moffatt.
5-1-84 — 15-1-84: Tegan in **Doctor Who**: Season 21; regular, 16 eps. ; BBC; prod. John Nathan-Turner.
29-12-80: Waitress in **Shelley**: OF MICE AND MEN; Thames
7-2-84: **Minder**: WINDOWS; Euston Films; dir. Robert Young.
16-3-84: Tegan in **Doctor Who**: THE CAVES OF ANDROZANI .4; BBC; dir. Graeme Harper.
1984: Caroline in **Murphy's Mob**; Central
1986: **Hold the Back Page**; BBC.
2-11-88: Doctor in **Blind Justice**: A DEATH IN THE FAMILY; BBC; dir. Michael Whyte.
1991: Attractive Woman in **Parnell and the Englishwoman**; BBC.

Adverts
1991: The Satellite Shop; Sky Television.

Personal Appearances
26-3-83: **Saturday Superstore**; BBC.
1983: **Pebble Mill at One**; BBC1.
23-2-85: Tegan in **Jim'll Fix It**: A FIX WITH SONTARANS; BBC.

Mark Strickson



Biographical
Born 1961, Stratford-upon-Avon. Educated at King Edward VI Grammar School.
1976: Joined the National Youth Theatre as a composer.
1977: moved into acting at NYT.
1979 — : trained at RADA.
1982: offered a lead in **Angels**; declined in favour of **Doctor Who**.
Emigrated to Australia in mid-1988 in the hope of finding more job opportunities than in Britain: left England mid-July, travelled for one month (including China); arrived Australia mid-August.
Attended university as a mature student in Australia, reading for a science degree.
c.1990: Divorced from Julie Brennan; acquired a new girlfriend at Worcester (whom he later married).
Taught Theatre Studies, University of Sydney.
1993: Returned to UK; lived in London for six months proposing wildlife films.
Moved to Bristol, works with Partridge Films as a producer and director of wildlife films.

Theatre
1980: Mikron Theatre Company: tour (first acting work)
27-9-84 — 20/10-84: Henry in *The Skin of Our Teeth*; Leeds Playhouse
Oswald Alving in *Ghosts*; Salisbury

Film
1984: Young Scrooge in *A Christmas Carol*; dir. Clive Donner

Television
Celebration; Granada.
Strangers; Granada.
1982: Terry in **Angels**; BBC.
16-10-82: Geoff in **Juliet Bravo**: NOTHING TO REPORT; BBC; dir. Robert Tronson.
1-2-83—16-3-83: Turlough in **Doctor Who**: Season 20; BBC; regular, 14 eps.; prod. John Nathan-Turner.
25-11-83: Turlough in **Doctor Who**: THE FIVE DOCTORS; dir. Peter Moffatt.
5-1-84 — 1-3-84: Turlough in **Doctor Who**: Season 21; BBC; regular, 18 eps.; prod. John Nathan-Turner.
16-3-84: Turlough in **Doctor Who**: THE CAVES OF ANDROZANI', ep.4; BBC; dir. Graeme Harper.
1986: **David Copperfield**; BBC
Bergerac; BBC.
1987: **Flying Lady**; YTV.
7-7-90: Simon Rawlings in **The Saint**: FEAR IN FUN PARK [a.k.a. UNREAL ESTATE]; LWT; dir. Donald Crombie.
GP [Head of a Drugs Squad] in **Police Rescue**
1-4-93: British Embassy Official in **Minder**: FOR A FEW DOLLARS MORE; Central.
?-12-97: Documentary on The World's Most Venemous Snakes (producer/director)
?-9-98: **Deadly Crocodiles** (producer/director; also makes cameo appearance as 'the wally fisherman')

Radio
Reader on ABC Sunday morning religious programme, Australia.

Adverts
Various in Australia, including British Airways and Strepsils throat spray (1991).

Personal Appearances
26-3-83: **Saturday Superstore**, BBC.
1983: **Pebble Mill**; BBC.

Doctor Who's most prolific director, Douglas Camfield, died in January 1984, three months after his final **Who**-related appearance at the *Developing Art* event at the NFT. His wife Sheila Dunn told **IN•VISION** 13: "Douglas Went through the whole spectrum of working for television until he achieved what he wanted to be - a director. But he always remembered what he had learned on the way, and he could see where mistakes were likely to be made and take steps to avoid them.

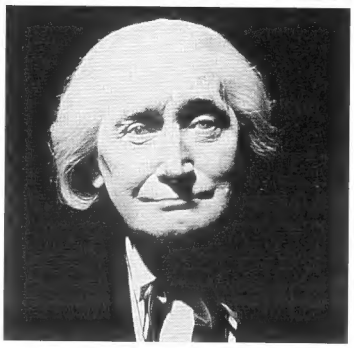
"Live television was a medium he adored. He felt it gave him an extra buzz on needed to have very second of the way. Another phrase for it is sheer terror, but if you can direct live television, you can direct anything.

"The only heart attack he ever had was on January 28th 1984. A lot of people are under the impression that he had suffered one during INFERNO, and I know there were endless speculations as to what had happened to him. The wildest one was that Douglas had collapsed over the TARDIS console, drunk out of his brain. It was me who started that one, because anyone who knew Douglas would have realised he never drank. So that was my wicked way of spreading a rumour...

"If one word was needed to sum up Douglas' approach to directing, it would be enthusiasm. To see him orchestrating rehearsals was a sight for sore eyes; he was constantly rushing around with his clipboard, arms and legs waving like an Italian policeman on point duty. But enthusiasm is infectious, and it was noticeable how many of his cast would pick up on that enthusiasm and give better performances at the end of the day.

"Douglas always amassed a total enthusiasm for whatever he was engaged on, and he loved the whole idea of **Doctor Who**, the Victorian-esque man who could travel anywhere in time and space, and experience such amazing adventures. He never wanted to be known as the *Doctor Who director*, but at the same time he retained a constant fascination with it and hated it when he saw its standards slipping."

Douglas Camfield



Richard Hurndall

3rd November 1910 - 13th April 1984

Mark Strickson

Fifteen years after the Black Guardian recruited an alien schoolboy as an assassin, the actor who played him has become successful television producer — and has a special perspective on the problems which struck Doctor Who in the mid-1980s.

THERE'S A CERTAIN IRONY to Mark Strickson's late eighties decision to emigrate to Australia. After all, his final appearance as Turlough revealed that the alien youth was on Earth because his people used the planet as a prison colony. But just as Turlough finally came home to Trion, Strickson has now returned to Britain and taken up a new career as a director and producer of natural history films.

Looking back on his time in **Doctor Who**, Strickson tends to agree with those fans who reckon Turlough was sidelined. "He was too complex, and that was the whole problem. I think I've said that it would have worked in a 50 minute programme, but it didn't in a 24 minute one. You have the villain of the week, and Doctor Who's assistant..." The roles, he seems to mean, are pretty precisely defined.

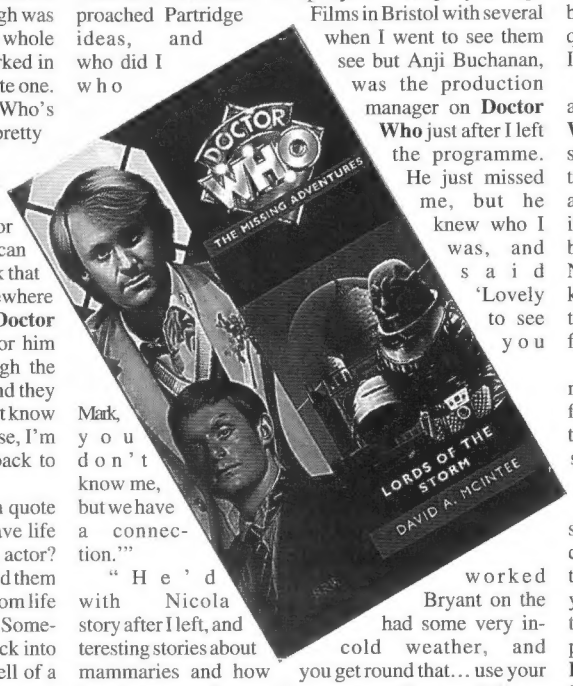
However, he's got no time for those who look at the number of ex-companions who've given up acting and suggest the series is a graveyard for young careers. "You make your own life. You can blame it on **Doctor Who** if you want to, but I think that idea's something which has come from somewhere other than the people who actually worked on **Doctor Who**. If people think 'Oh, I haven't seen her or him again', well, I think that if they looked through the people who'd worked on **Doctor Who**, they'd find they know a hell of a lot of them, and the ones they don't know have made decisions to do other things. In my case, I'm doing something different, but maybe I'll go back to acting..."

"I would say that as an actor — and you can quote me on this — if you don't look at people and have life experiences, then how the hell do you become an actor? My problem with a lot of Hollywood actors is I find them totally unbelievable, because they're separated from life because they're so bloody famous or whatever... Someone like Sarah [Sutton], who will probably go back into acting now she's had children, will make one hell of a better actor than these people who work in Hollywood and lose their lives. She's in touch with people, she's a normal person, and that's the sort of person I, as a director, would want to employ. I look at these Hollywood films, and the people in them haven't got a clue about normal people... So, that's where I rest my case. If people say 'Where have these people from **Doctor Who** gone?' Well, they're out there, living life."

In Strickson's case, that involved a move Down Under, where he studied zoology while taking some acting roles, and the connections he made there established a goal for him to pursue on his return to Britain.

"When I came back from Australia, I knew what I was doing. I'd done a zoology degree in Australia, and knew I wanted to go into Natural History programming," he explains, still on a high following the preview screening of his second documentary, *Deadly Crocodiles*, in May 1998. But his new career as a producer owes more than a little to his time on **Doctor Who**...

"It's amazing how wheels work within wheels. When I returned to Britain I set up my own company and approached Partridge Films in Bristol with several ideas, and when I went to see them who did I see but Anji Buchanan, who was the production manager on **Doctor Who** just after I left the programme. He just missed me, but he knew who I was, and said 'Lovely to see you Mark, you don't know me, but we have a connection.'"



"He'd worked with Nicola Bryant on the story after I left, and had some very interesting stories about cold weather, and mammaries and how you get round that... use your imagination on that one! It was extraordinary — I'd been away in Australia, yet as soon as I got back **Doctor Who** set up a connection... It is such a small world."

Strickson's first documentary, a search for venemous snakes, won ratings in excess of nine million when it was shown on ITV in December 1997, an unprecedented success which has led the Network Centre to give *Deadly Crocodiles* a prime slot in the opening weeks of the 1998 autumn season. This new-found success as a producer and director makes Strickson something of a poacher-turned-gamekeeper, and gives him an almost unique perspective on the production of **Doctor Who** — and looking at now he's been the man in charge on other things, he can't quite believe they managed to produce the show on its tight schedules.

"It was faster and much more furious than you'd believe. When I first started on **Doctor Who** I went into the studio, and I couldn't imagine how you could make television that quickly — and then it got even quicker... I got used to it — you had to get used to it, but we were in an almost impossible situation. Our budgets were being cut and cut, and we were still trying to make a quality programme, and a really hard one to make at that. I do think we achieved it."

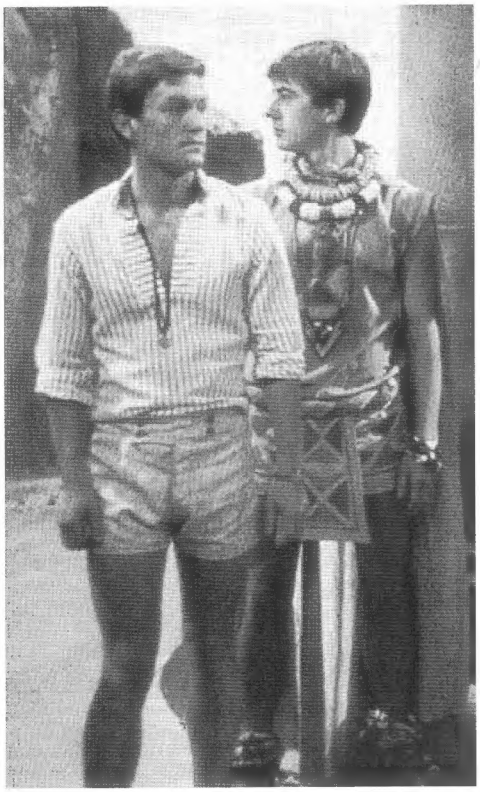
It's a feat Strickson still admires, and has given him a few tips on how to do it. "We were making **Doctor Who** on a very tight budget at the time, so you understood how the producer had to work. It was a great training for me. Now I make Natural History films, I sign a contract that says I have to bring them in on budget, and if you wanted to have a mentor for bringing things in on budget then you couldn't have a better one than John Nathan-Turner. That's how he got the job, so far as I know, and you have to be able to do it. I do understand that — now I work as an independent I have to account for everything..."

However, Strickson's got firm views on how that money should be spent — and how the end result should feel. "On the programmes I make now, I have 400 grand to produce 50 minutes of television, but it looks as if it's shot off the shoulder, and that's important.."

"In the ten years between when I stopped working on **Doctor Who** and what I'm doing now, British television got self-important. It started making very sophisticated products, and then we suddenly started getting these products like **ER** through from America, where you felt it was really happening. It can cost just as much to get that feeling — you don't have to lose your production values — but that was the big attraction of **Doctor Who**, that you felt it was really happening. These days they can do anything with animatronics and CGI, and people know that. So it has to be shot on a one-off, and **Doctor Who** had that going for it."

The obvious question is whether **Doctor Who** succeeded in juggling production values, budgets and immediacy during the 1980s. "My feeling is the last years of **Doctor Who** were the most exciting years of all, other than the very beginnings. The beginning years were great. Halfway through Tom's years were great, and then they started to get it wrong."

At which point John Nathan-Turner arrived. "John Nathan-Turner came from drama, and I think he made



better **Doctor Who** than had been made in the previous three or four years. When you come to it, the Peter Davison years got seven million viewers... you're not talking about a minority audience there... He did a fantastic job, and he saved the programme from dying."

But in the end though, Nathan-Turner was only able to hold off the end until 1989, and Strickson finds it as difficult as anyone else to under stand why the BBC abandoned such a successful formula — and particularly when they did. "When **Doctor Who** got axed, I think they thought 'This is cheap, having all the cutaways — done all that…' Then, about a year or two later, suddenly you started to get that sort of direction happening on mainstream television again. People were fed up with this glossy stuff. I do think there's a huge market open now for that sort of programme where you feel pace, and you feel that it's happening as you watch it."

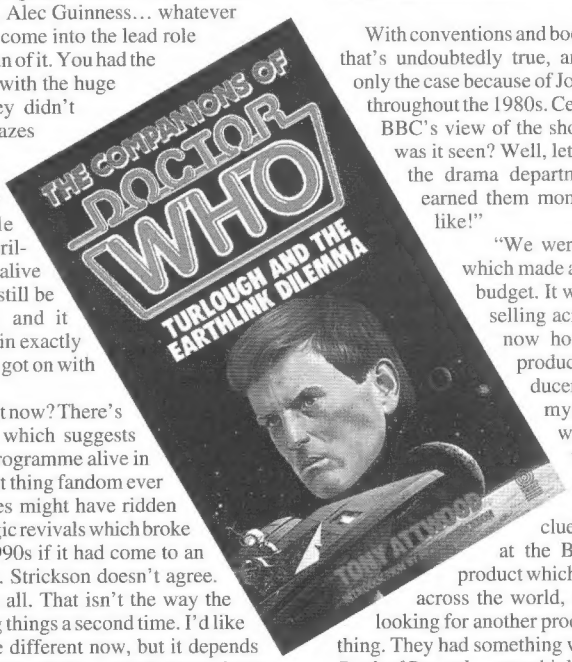
However, Strickson doubts that **Doctor Who** itself would be the best choice to fill that gap in the market. "I don't think there's any room for **Doctor Who** now — it's gone, we've lost it. It didn't have to happen, but it's happened. But there is a huge market out there for A N Other great science fiction series with that same attitude — particularly on Channel 5 where they've got **Xena**. It's not as good as **Doctor Who** — I'm sorry, it's not as good as **Doctor Who**," he adds, almost apologetically, "But it's got the same feel. And it'll happen, sometime."

That brings to mind the BBC's last attempt to fill that gap, with the **Doctor Who** telemovie starring Paul McGann. Given Strickson's comments on gloss, some of his opinion of the movie seems obvious, but his reply also reveals something about his own approach to programme-making. "You have to know what you want to make, know your audience and bring it in on budget. It doesn't make any difference whether you're making drama, or natural history, or whatever." He suspects the producers of the movie didn't know that. "As I've said at a convention, speaking as a producer, I think very little research was done. You do market research, because you need to know what your audience want."

Beyond that, Strickson agrees with those who criticise the movie's script. "Above all else, if you're going to spend that much money on a programme, you need a damn good storyline, and if you haven't got that you might as well not do anything. So you need a damn good storyline, you need very strong action sequences (and they were there) and if you're going for the mainstream American market you need a sexy, macho lead. Paul is charismatic, and a wonderful actor, but he's sure as hell not macho."

But should the movie have been aimed at the mainstream market at all? "What you can say is that the American market has always liked the eccentric with **Doctor Who** — so you have to have the eccentric guy, and the eccentric storyline. So, Paul didn't have the big arm muscles, and he wasn't a fifty-year old guy, who's eccentric with a great sense of humour, which is what the Americans want that out of the English product. So you go for Brian Blessed... I'm not saying Brian Blessed's a good choice necessarily, he's almost become a cliche suggestion, but you need to find somebody down that route." Suddenly, Mark Strickson's struck by a thought, showing even more of the animation which is uncontrollable in person but was often restrained by Turlough's sombre character.

"You actually need John Gielgud or somebody like that to sell it to the American market... if I'd been at the BBC ten years, sitting on a programme that sold to more countries than anything else in the world, I would have brought in John Gielgud, and made it a major product. John Gielgud, Alec Guinness… whatever it cost for them to come into the lead role and do a ten year run of it. You had the foundations there with the huge US sales, and they didn't build on it. It amazes me... it would have cost a huge whack, but either of those people would have been brilliant. They're both alive today, they could still be making it today, and it would be on a roll in exactly the same way they got on with **Star Trek**."

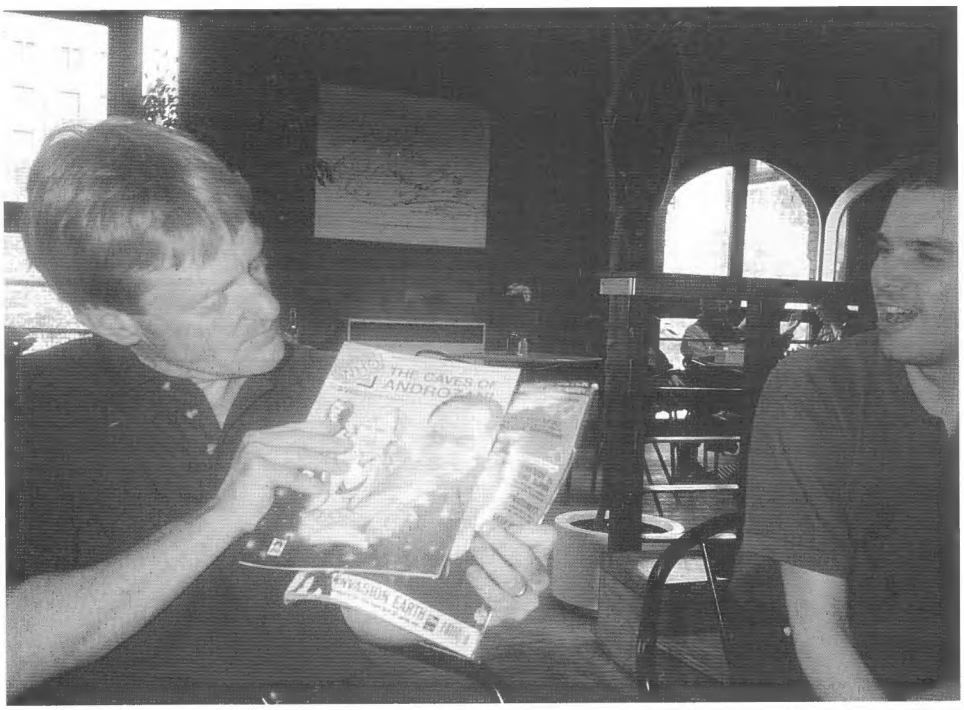


So why not do it now? There's a line of thought which suggests that keeping the programme alive in 1985 was the worst thing fandom ever did — as the series might have ridden the wave of nostalgic revivals which broke out in the early 1990s if it had come to an end a little earlier. Strickson doesn't agree. "Not at all, not at all. That isn't the way the BBC works, doing things a second time. I'd like to think things are different now, but it depends who's in charge of the BBC, and in that case it was a programme which would never have got anywhere. But you had John Nathan Turner defending it, and because of that it's still alive today — and the programme *is* still alive today."

With conventions and books keeping the flame alive, that's undoubtedly true, and Strickson insists that's only the case because of John Nathan-Turner's efforts throughout the 1980s. Certainly, he's blunt about the BBC's view of the show during that time. "How was it seen? Well, let me tell you, it was seen by the drama department as something which earned them money, but which they didn't like!"

"We were producing a programme which made a profit for them, on a cheap budget. It was as simple as that. It was selling across the world, and I know now how difficult it is to sell a product to 40 countries." As a producer that's the point which still mystifies him — why you would let a proven success wither away? "Why did they want to axe the programme? I haven't got a clue... it was what was going on at the BBC. But if you've had a product which sold to that many countries across the world, then sure as hell you'll be looking for another product that would do the same thing. They had something which got into the *Guinness Book of Records*... you think they're not trying to make more of them? They'd be mad if they weren't."

Deadly Crocodiles is scheduled for transmission in September 1998, as part of ITV's autumn season.



ARMAGEDDON FACTORS

Where did Doctor Who's end begin? With poor feedback in 1996, with a planning meeting in 1989, or with a much publicised cancellation notice in 1985? Colin Baker's era saw the programme's problems become public for the first time ever, but even before 1985 the tide was turning against Doctor Who, as KEVIN DAVIES and JEREMY BENTHAM reveal...

DOCTOR WHO was, right up until its end as a programme financed entirely by BBC Television, a drama series funded as part of the corporation's remit to produce home-made shows for domestic consumption. It wasn't always popular with BBC personnel, but by and large its popularity with viewers kept it immune from corporation meddling during the Sixties, Seventies and the early part of the Eighties.

What helped **Doctor Who** was having friends in the right places. Though initially critical of the Daleks, creator Sydney Newman went on to staunchly defend the series from attacks by such bodies as the Children's Department, who objected strongly to the use of scissors as a weapon during THE EDGE OF DESTRUCTION. More public criticism by the National Viewers and Listeners Association was rebuffed by, among others, Huw Weldon, Sir Charles Curran and Shaun Sutton.

It was the departures of Shaun Sutton and Graeme MacDonald — both drama heads at the BBC who'd championed the programme—that robbed **Doctor Who** of two great allies. Sutton in particular had been instrumental in the casting of Jon Pertwee and Tom Baker, arguably the most popular Doctors ever. Shaun Sutton retired just as LOGOPOLIS was finishing its run in 1981. He had approved the choice of Peter Davison to succeed Tom Baker, and that faith was rewarded by a continuing public endorsement of the series throughout the fifth Doctor's tenure.

Public awareness of **Doctor Who** reached a peak during the early Eighties, spurred on by a Producer more in tune than any of his predecessors with the power of media publicity. Able to arrange anything from a float at the Lord Mayor's Show to a monthly magazine, he kept the series firmly in the limelight even during the long months when it was off the air.

John Nathan-Turner's critics have suggested that his ability to generate publicity was not matched by the quality of the shows he was producing as part of his "day job". Certainly his ratings never attained the heights scaled by Tom Baker's Doctor. But he did have other advantages on his side that were enough to keep the publicity machine spinning.

The greatest of these was **Doctor Who**'s runaway success in the United States. The first four seasons of Tom Baker episodes achieved phenomenal sales across the PBS networks. Demand was so high that by summer 1982 John Nathan-Turner was able to announce to a packed Chicago convention that Lionheart TV — the U.S distribution company for so many British programmes — had agreed to purchase rights to screen all of **Doctor Who**'s existing back catalogue, black and white shows as well as colour.

It was a huge sale, one of the biggest contracts ever negotiated by BBC Enterprises. Yet **Doctor Who**, the series, saw none of this money. Why? Contractually, there was no reason why any BBC Television produced programme should benefit from a sale made by the corporation's commercial wing. By the same argument, there was no reason why some of the money could not have been ploughed back to off-set **Doctor Who**'s disproportionately high production costs.

Either way, it was a moot point. The money was already earmarked for breakfast television. The BBC knew the spectre of early morning television on ITV was looming as early as 1980. The decision to launch a rival service ahead of the commercial operation was made some time in 1981. The problem was where to find the money.

Throughout the Seventies the BBC's penchant for over-spending, fuelled by a lax accounting system, had been indulged by the various governments of Heath, Wilson and Callaghan. If the corporation needed more cash to retain its world-wide pre-eminence in broadcasting, sympathetic Chancellors simply granted appropriate increases in the license fee.

The Thatcher government was far less willing to bankroll BBC spending. Suspicious of its left-of-centre tendencies, and elected on a monetarist mandate to drive down inflation, the corporation was told by its paymasters that any plans for expansion would have to be funded by better internal management.

And so BBC **Breakfast Time** was launched, two weeks ahead of TV-AM, on January 17th 1983, financed by efficiency savings at Television Centre (aka job cuts) and by revenue by the overseas sale of programmes.

Rehearsals for THE FIVE DOCTORS got underway on February 25th, with location filming in Wales due to start March 5th. Even as Peter Moffatt's team were preparing to shoot under leaden Snowdonian skies, events were happening that would change the game-play — and not to **Doctor Who**'s advantage.

A Dutch company, S.E.S, announced plans to launch a broadcasting satellite named Astra 1. This pre-emptive strike effectively trounced any hope of a pan-European consensus on a state funded system of satellite broadcasting, which had been beset for nearly a year by international squabbling. Ploughing into this melee, media baron Rupert Murdoch would buy a company called Satellite TV later this year, renaming it Sky TV, with plans to start broadcasting in January 1984. Murdoch would eventually strike a deal with S.E.S to use the Astra satellite to reach homes in Britain.

The BBC's relationship with the government hit rock bottom in June 1983 when, during the last two weeks before the General Election, Margaret Thatcher was harangued at length during a live **Nationwide** phone-in about the sinking of the Argentine battleship Belgrano during the Falklands War. It was an intense moment of public humiliation for the Prime Minister who, immediately after winning a second term in office on June 9th, set about placing the BBC high on her list of targets for privatisation. The £46 TV license was, she went on record as saying, "a poll tax backed by criminal sanction".

The privatisation stakes were further upped in August that year with the appointment of Thatcherite Stuart Young as Chairman of the BBC Board of Governors. Stuart Young was brother to David (later Lord) Young, Chairman of the Centre for Policy Studies, a business-funded think tank charged with formulating strategies for privatisation.

Winter 1983 was not a good time for the BBC. Their one-time domination of Saturday evening viewing was steadily eroding, allowing imported series like **The A Team** to pull in record breaking audiences of 14.6 million for ITV. Worst of all were Christmas figures showing, for the first time ever, an audience share swing of 58% to 42% in favour of the commercial broadcasters.

By way of reply, newly appointed Managing Director of Television, Bill Cotton, began in January 1984, a year-long campaign to raise the license fee by 30% from £46 to over £60. But the odds were against him winning. Inflation was at a fifteen year low of under 5%, ratings were poor and Sky was beginning pilot programming that month.

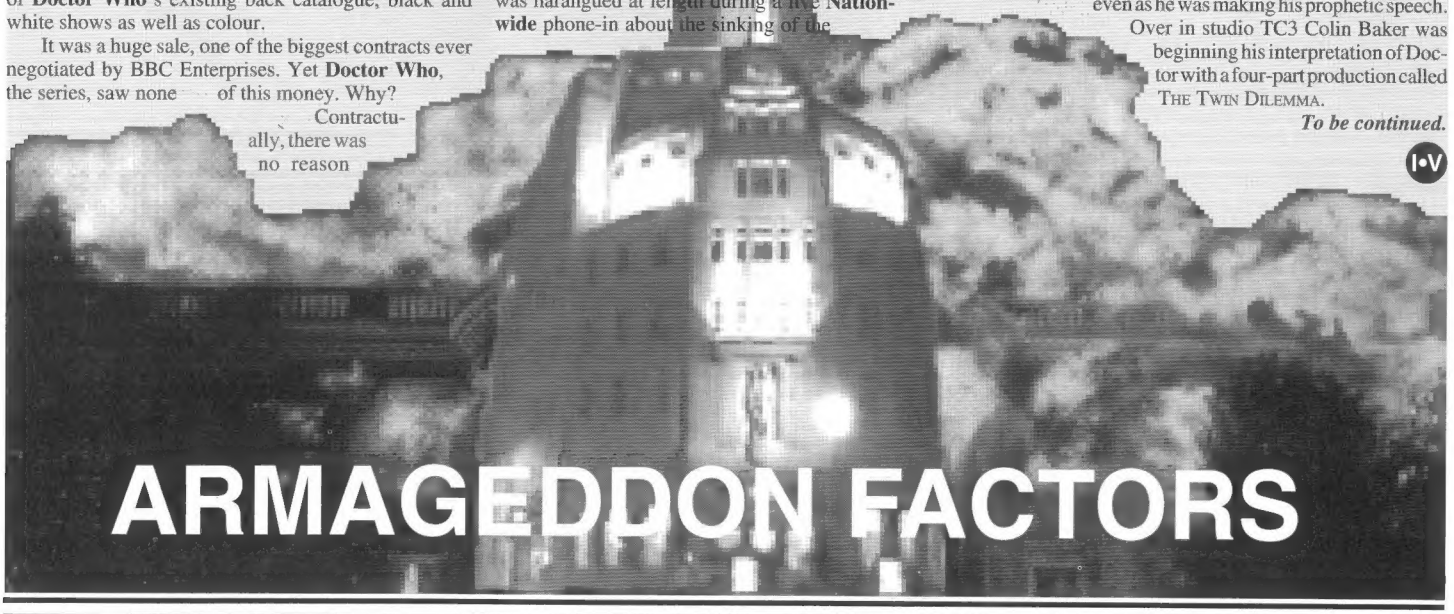
Another limiting factor was a fall off in the revenue from license payers converting from black and white TV sets to colour ones. Such upgrades had deluged the BBC with extra cash during the Seventies. But now this windfall was fading.

Another infamous broadcast in January 1984 added further weight to the government's assault on the corporation. *Maggie's Militant Tendency* was an edition of **Panorama** which aimed to prove links between the Conservative Party and the National Front. Though some of the MPs criticised were later to leave the commons in disgrace, the subsequent law-suit cost the BBC dearly, not least because the press also began 18 months of sniping at the BBC, slamming it as a hot bed of left wing activism.

Home Secretary Douglas Hurd went on the offensive that month too; criticising BBC decisions to waste money importing poor quality dramas like **The Thorn Birds** while ITV was garnering rave reviews for home spun productions like **The Jewel in the Crown**.

Perhaps it was just as well Douglas Hurd was not privy to what was going on in BBC Television studios even as he was making his prophetic speech. Over in studio TC3 Colin Baker was beginning his interpretation of Doctor with a four-part production called THE TWIN DILEMMA.

To be continued.



In Last Month's Issue...

Doctor Who Monthly took pride in announcing its newly-won Eagle Award for best comic magazine on the cover of its January 1982 issue. That same cover also announced the start of full-time coverage for the fifth Doctor, "Peter Davidson"!

In a way the contrast summed up Marvel's unintended combination of publishing professionalism and fanzine enthusiasm. Nevertheless during the Davison era the magazine finally shook off its teething troubles and established styles and formats which would guarantee life and a keen readership throughout the Eighties and Nineties. *DWM*'s first three Contributing Editors look back on this crucial transitional period...

Birth-Shock

The first meeting of minds between the BBC, **Doctor Who** and Marvel Comics took place at the most cherished of science-fiction fandom events, a World-Con. The year was 1979, the place, a bar at the Metropole Hotel, Brighton. During one of the endless bouts of alcohol-fuelled socialising that punctuate such events, Marvel's Editorial Director, Dez Skinn handed Tom Baker and Producer Graham Williams a mock-up for a proposed new publication, ***Doctor Who** Weekly*, and asked for comments.

It proved a fruitful encounter for all concerned. Graham Williams got a higher profile vehicle for promoting the series than the defunct *TV Comic* had ever offered. Tom Baker got a first year retainer fee to publicise the new periodical, and Dez Skinn got his introduction and a recommendation to BBC Enterprises.

The result, in October 1979, was issue one of ***Doctor Who** Weekly*, a 28-page publication that found itself displayed alongside copies of the *Beano* and the *Dandy* on newsagent shelves. Compared with today's high-tech produced, full-colour magazine differences could not be more apparent.

now better than ever
DOCTOR WHO
MONTHLY
PETER DAVISON IS THE DOCTOR!
THE RETURN OF THE SEA DEVILS
THE DOCTOR FACES THE AWESOME POWER OF THE PRIME MOVER
GREAT FREE COMPETITION
BONUS COLOUR POSTER

Aside from the front and back covers everything was printed in black and white on a paper stock only marginally better than that found in public toilets. The Thursday and Friday job of pasting up was done by hand using layout sheets, waxed film and Letraset, slapped down at a pace so frenetic that it was a wonder more issues didn't appear with such legendary howlers as "New Aventure", "Roger Delgardo" and "The French Revolutution"

The biggest problem facing the infant publication was finding enough visual material to feed its insatiable appetite. In exchange for the annually negotiated fee BBC Enterprises gave Marvel Comics an exclusive license to print a **Doctor Who** magazine, permission to use its trade-marked logos, the TARDIS design and the likeness of the current Doctor. That was it. Anything else was extra and chargeable.

This jarred with an operating budget that was, frankly, tiny. The eight or nine pages of comic strip were the most expensive item, especially considering how top bracket names in the fields of comic strip writing and illustration such as Pat Mills, John Wagner, Dave Gibbons, Alan Moore and Steve Dillon were involved.

The greatest shortage was photographs. There were just over 300 stills and transparencies filed at Marvel by the time issue one hit the stands. I know this for a fact because I counted and labelled them all. 300 sounds lot until one considers that an average issue of the *Weekly* could consume between 20 and 30 shots in one go. Given Marvel's budget and the excessively long time it took BBC Picture Publicity to turn around requests for more pictures, there was only one realistic option to ensure survival. Go private.

Fortunately there were fans who, empowered by the twin freedoms of batchelorhood and moderately well-paid jobs, had managed to meet the punitive rates charged by the BBC for sales of photographs, and had amassed fairly large collections of **Doctor Who** stills.

A lot of thanks are owed to those who responded to letters and phone calls begging for copies of stills. "When do you need them?" was the obvious question. "Last week, really." The perpetual reply.

One wet Thursday in winter comes to mind as a memory forever lodged in the darkest reaches. A synopsis of THE ROMANS was coming up, but not one appropriate photograph was to be found in the filing cabinets at Jadwin House, the original home of Marvel Comics U.K Ltd. By ten o'clock that morning a future Contributing Editor for ***Doctor Who** Magazine* was having a whole raft of his own photographs re-snapped by the lens of a Pentax camera. By three o'clock that reel of film was being developed in a darkroom at Camberwell College, courtesy of a member of the DWAS doing an Arts degree. By six o'clock there was a stack of nearly 50 ten-by-eights growing by the enlarger. By seven-thirty a car was screeching to a halt in Marvel's tiny car park and an envelope of stills was pressed into the eager hands of the layout manager. Not for the first time **Doctor Who** had been pulled from the jaws of disaster.

By the time CASTROVALVA was transmitted these and many similar problems had become no more than fondly recounted anecdotes. The magazine was still being printed on loo paper, but it was now 40-pages long and interior colour pages were just beginning to creep in. John Nathan-Turner's paternalistic role as overseer of all content was creating a few problems — reviews had to be promotional, never critical — but he was responsible for solving others. There was greater (and cheaper!) access to photographs, and information about the series and future serials was far more forthcoming.

Closer links to the production office did help to smooth out problems faster. Initially Peter Davison's agent was very wary about letting his client's likeness be used in the comic strip. Nathan-Turner arranged for Dave Gibbons to visit the studios where, in between takes, he shot reel after reel of film showing Peter Davison pulling every expression under the sun from an equally convoluted number of angles. Every single close-up of the Doctor in the opening instalment of *The Tides of Time* was subsequently drawn from these reference shots, and the finished result was sent to Davison's agent for approval. Permission was duly granted, which was not the case with Target Books, and thereafter the problem never resurfaced.

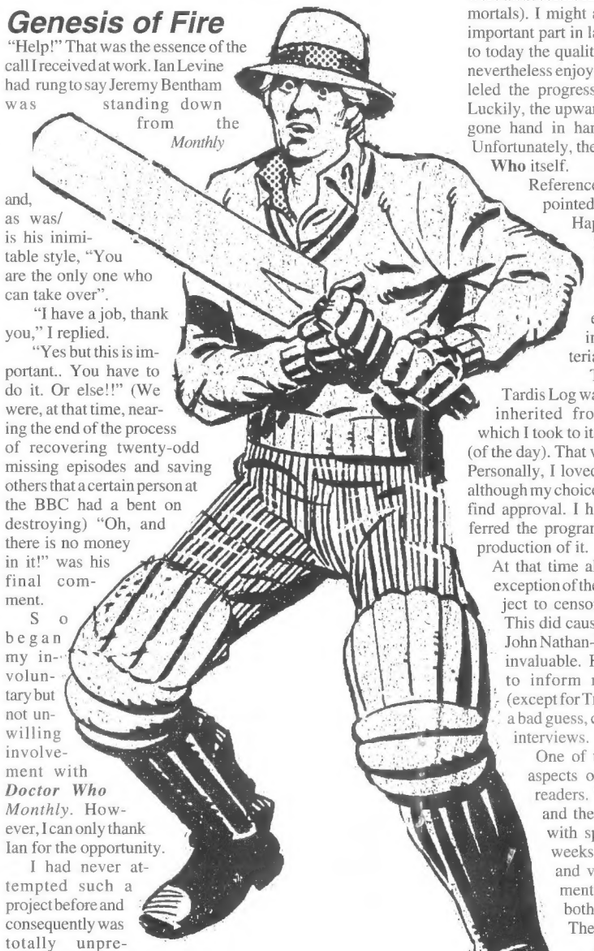
More importantly, through trial and error the magazine found its niche in the early Eighties. It was the teen and twenty-somethings that made up Peter Davison's audience. Most members of the Appreciation Society read *DWM*, but the vast bulk of *DWM*'s readership were not in the DWAS — a fact substantiated by sometimes sharply divergent season poll results.

My period with the magazine drew to a close shortly before Season 20 began its truncated run on TV. The operating budget had grown slightly over the course of the years, but not to the point where more than one "staff writer" could be afforded to pen all of the articles — which comprised a good half of *DWM*'s total content each month. After three solid years, "this old body was becoming a bit tired". It was time for a regeneration.

Jeremy Bentham

Genesis of Fire

"Help!" That was the essence of the call I received at work. Ian Levine had rung to say Jeremy Bentham was standing down from the *Monthly* and, as was/ is his inimitable style, "You are the only one who can take over".



"I have a job, thank you," I replied.

"Yes but this is important.. You have to do it. Or else!!" (We were, at that time, nearing the end of the process of recovering twenty-odd missing episodes and saving others that a certain person at the BBC had a bent on destroying) "Oh, and there is no money in it!" was his final comment.

So began my involuntary but not unwilling involvement with ***Doctor Who** Monthly*. However, I can only thank Ian for the opportunity.

I had never attempted such a project before and consequently was totally unprepared. With hindsight I became a sort of caretaker until my successors took over. Nevertheless, Jeremy was very proactive and gave me numerous and valuable telephone numbers, several essential contacts and even a few ideas. My encounters with the world of **Doctor Who** included the infamous John Nathan-Turner, the hyper active John Levene, the fascinating Radiophonic Workshop, the wonderful Heather Hartnell (classic afternoon tea), the interesting Michael Craze, the reserved Patrick Troughton, the most helpful BBC Enterprises, the glowing Jon Pertwee, the feisty Janet Fielding, that wonderful chap Nicholas Courtney and the elegant Lis Sladen, amongst others.

The two most memorable events have to have been Longleat and the first ever interview with Patrick Troughton. The Longleat extravaganza has been well documented but it was still a thrill just to be there never mind be a part. The same with Patrick Troughton. Everything everyone says about him is true. A very shy, caring man who was exceptionally talented. I don't think I will ever forget our pub lunch and his enthusiasm at the thought of re-making EVIL OF THE DALEKS. I remember he was quite horrified at the loss of so many of his stories. From that point on he became quite a public champion of the programme.

Back to the magazine. By today's standards the *Monthly* was in pretty poor shape, both in content and quality. We still used the proverbial 'loo' paper and the rest was up to moi! At my first induction at the salubrious upper floor building in Camden, Alan McKenzie, the then editor, said to me; "basically you do it all except for the comic strip". Everything else depended on telephone calls, interviews and a lot of typing. (word processors were an absolute luxury in those days and not for us mere mortals). I might add that the kitchen floor played an important part in layout and content design. Compared to today the quality of the magazine was abysmal, but nevertheless enjoyable. In some ways its progress paralleled the progress of the programme it represented. Luckily, the upward trend in gloss of the magazine has gone hand in hand with the quality of its content. Unfortunately, the same cannot be truly said of **Doctor Who** itself.

Reference material, as Jeremy has already pointed out, was dismal in the optimistic. Happily I had some ties with a certain future EASTENDER celeb', and managed to bring some new and exciting material forth.

The Tardis Log was an idea I inherited from Jeremy which I took to its conclusion (of the day). That was fun to do. Personally, I loved the Archives although my choices didn't always find approval. I have always preferred the programme to the mere production of it.

At that time all articles, with the exception of the Archives, were subject to censorship from the BBC. This did cause some problems , but John Nathan-Turner's assistance was invaluable. He regularly telephoned to inform me of up and comingstorylines (except for TERMINUS where I had to make it up. Not a bad guess, considering!) and arrange some of the interviews.

One of the most fascinating and surprising aspects of the job was the letters from the readers. They literally came in the sack load and the postman had to knock on the door with special delivery packages every two weeks. The letters were from all age groups and varied from criticisms, helpful comments and some really brilliant ideas about both the programme and the *Monthly*. They were fun.

After eleven months the toll began to tell. As much as we pushed for improvements we had a tight budget, which seemed governed by the circulation figures which in turn appeared to be controlled by the distributor. This makes as much sense now as it did then. It was very difficult to start every month with a blank sheet of paper, produce enough new material for every magazine, collect photos, do interviews, various reviews and research and do your normal day job as well. As the interviews and visits to various BBC Departments became more and more interesting so they became longer and more complex. The *Monthly* itself was doing well, though it was still criticised for its poor quality paper and spasmodic colour. At Marvel the powers' that be realised a 'revitalisation' was needed, as well as a total revamp of the way the magazine was produced, if it was to survive. Plus, it was no longer viable to be a "one man band". What paradise it must be today. To do what you love and get paid for it!

This was a good time to bow out. Also, an even more "colourful" project beckoned. Moving words and pictures beckoned in the form of Reeltime Pictures' *Myth Makers* series of star interviews, launched in 1984...

Richard Landen

The Twin Dilemma

I was working for the BBC Radio Script Unit, deep within the bowels of the old BBC Langham House building when the letter arrived.

And how it changed my life!

In the early Eighties I had the (mis)fortune to be the editor of *Celestial Toyroom*, the newsletter (aka two badly typed, lousily letrasetted, occasionally stapled-if-you-were-lucky scraps of A4 paper) of the ***Doctor Who** Appreciation Society*. Continuing the brief from my predecessors, I would phone Alan MacKenzie at Marvel each month, ask for news on DWM, blag a copy of the cover and generally chat about the show, comics and life in Kentish Town (I'd never been to Kentish Town and thought it sounded very quaint, very olde worlde and very attractive. Silly moi!). Then, I actually met Alan at a **Who** convention in the East End and we had a drink or two, a natter and got on rather well.

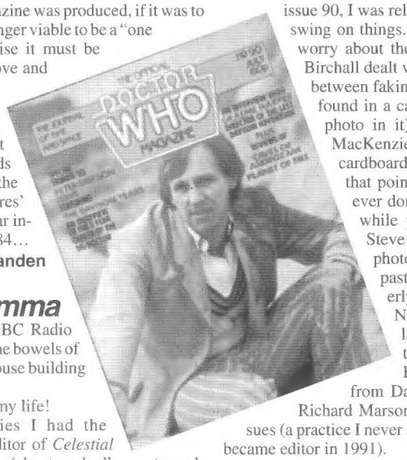
Well, eventually I departed from my chores in the DWAS under a cloud and thought no more about it, until ***that*** letter arrived.

In it, Alan explained that Richard Landen had stepped down from his role as **Who**-Seer for the mag and asked whether I was interested in taking it on. Was I ever?

Thus it came to pass in September 1983, bribed with a gorgeous home-cooked pasta meal and the chance to watch a highly illegal pirate video of *Diva* (with subtitles!) in Alan's East End palatial flat that I metaphorically signed on the dotted line. 'Just one thing,' he smiled evilly at me. 'I need issue 86 by Wednesday and 87 by the following Monday or we're f**cked.'

Cheers, matey.

Frantic phone calls abounded — a chance to drag mates from the DWAS in on the act. Marc Platt. Stephen James Walker. Justin Richards... all DWAS/CMS alumni and all wonderfully quick and efficient. Richard Marson was aboard doing interviews and Richard Landen had left archives on file (Mister Marson eventually took on those chores) and so it came together. By about issue 90, I was relaxed and happy and into the swing on things. Of course, I didn't have to worry about the letters pages (poor Roger Birchall dealt with those in the office — in between faking a tube pass from one he'd found in a carriage and pasting his own photo in it) or the comic strip (Alan MacKenzie was sticking pins into little cardboard effigies of Steve Dillon at that point and wondering what he'd ever done to let Dave Gibbons go), while pictures were the remit of Steve Cook (who used to blow up photocopies of Deborah Watling, paste them on the wall and cleverly enlarge her... attributes). No, all I had to do was accumulate features, write most of them (I hated Matrix Data Bank and Gallifrey Guardian from Day One) and work out with Richard Marson how we could 'theme' issues (a practice I never successfully achieved until I became editor in 1991).



The Davison era was drawing to a close. We knew this was his last run and Alan gave me one, very sage piece of advice. 'People won't spend 60p every month on a magazine about their favourite programme if it gets slagged off.' Bloody difficult when WARRIORS OF THE DEEP is the first thing you've gotta review but we managed it (although Alan's judicious editing turned "By no stretch of the imagination could Warriors of the Deep be called a classic" into "WARRIORS OF THE DEEP is a classic" much to my chagrin). As the season went on, Richard and I would write alternative previews of the stories based upon what we had seen at the studios (oh no, we weren't there as the production office's guests — we just sneaked into the public viewing gallery, much to his annoyance) and wait and see which ones Alan would use (he frequently combined them — the mark of a good editor). I do remember that Richard and I would meet up in Alan's office every so often and actually paginate the issue for him. At the time I thought this was a mark of trust and cleverness — of course, now I realise it was just Alan's unique way of ensuring he did a little work as possible!!

As the Davison era drew to a close, so did my major involvement with DWM. Although I never stopped writing for it regularly, Richard Marson and I did a volte face when, with the arrival of Colin Baker, Cefn Ridout took over the chores of editorship. Richard took on the actual filling of the issues, leaving me with just reviews, previews, Matrix Data Bank (grrrr) and the odd interview. Which still seemed a lot suppose but it did mean that, rather as Davison let Baker take over dealing with the Beeb's hierarchy, I let Marson deal with Marvel's.

Gary Russell I-V

©Marvel Comics

CONTRASTS

ANTHONY BROWN considers a parallel universe — one where THE CAVES OF ANDROZANI is a despised turkey, and WARRIORS OF THE DEEP is Peter Davison's final story...

THE BORDERLINE between success and failure is often thin, as any by-election candidate will tell you. But it could seldom seem as clear-cut as that which separates THE CAVES OF ANDROZANI from WARRIORS OF THE DEEP. Produced in the same season, with the same production team and not dissimilar budgets, one evokes memories of a break-dancing Hammer escapee attacking a pantomime horse, while the other is the story fans are proud to show to non-fans. One came in the bottom dozen of *Doctor Who Monthly*'s definitive poll, and the other made the top three. Clearly, one was an inevitable disaster from the start, and the other a triumph of talent and originality.

Yeah, right.

Had circumstances been a little different, THE CAVES OF ANDROZANI might have provided a disappointing start in **Doctor Who**'s twenty-first season... and WARRIORS OF THE DEEP could have been a regeneration story where Davison's Doctor sacrificed his life to save the Earth, and darkness and gloom appropriate to the threat of nuclear annihilation.

Of course, WARRIORS OF THE DEEP was always commissioned as the opening story of the season, and THE CAVES OF ANDROZANI was always intended as Peter Davison's finale. But imagine, for a moment, that Robert Holmes and Johnny Byrne had been commissioned the other way around...

Though the regeneration appears central to THE CAVES OF ANDROZANI, it's actually something it takes a moment to rewrite — in both stories. In the final episode of WARRIORS OF THE DEEP the Doctor takes Maddox's place as sync-operator, risking his life to avert the threat of nuclear war. It would have been an appropriately heroic way for the fifth Doctor to sacrifice his life, stumbling from the chair to regenerate, with the new Doctor gazing at the bodies surrounding him as he comments "There should have been another way."

In ANDROZANI, of course, the Doctor sacrifices his life to save one life, having killed himself through a careless accident and lost his chance of survival when the bats' milk spills as he makes his way back to the TARDIS. It's a point which has been taken as defining the fifth Doctor's character — a striking contrast to the cosmic chess player of the Virgin novels, who treats one and all as pawns to be sacrificed — but it's one which is missing from Robert Holmes' initial script, where the Doctor dies from his beatings and only Peri contracts spectrox toxaemia. So, THE CAVES OF ANDROZANI could have ended as an indrags his companions back to the TARDIS, grate only for survival — itself a throwback to the

stories' early days.

There is, in short, no plot reason in the scripts why the two stories couldn't have taken each other's places in the season. But if they had, ANDROZANI would probably have become an over-lit production, laden down with inappropriate guests stars, as many of WARRIORS' problems are rooted in its place as a show case production at the start of the season. It's a revolutionary argument to suggest that a **Doctor Who** story looked tacky and unconvincing because it had too great a budget, but it's instructive to consider the aspects of WARRIORS OF THE DEEP which have attracted most criticism, and then look at their equivalents in ANDROZANI — and in each case, one of the principal reasons for doing things differently was ANDROZANI's tight budget.

Throughout its four episodes WARRIORS OF THE DEEP is brightly lit, throwing an unwelcome spotlight on the reptilian costumes. In part this was a matter of realism, as Tony Burrough's sets were inspired by NASA installations and the bright lighting used there, but as has been widely reported, Johnny Byrne's script described SeaBase Four as a dark, rusting installation, where things might be lurking in the shadows. Burrough's sets are superb, and it's hardly surprising that the lighting should attempt to show them off given the money that's been spent on them, but the effect works against the story. By contrast, the lighting of THE CAVES OF ANDROZANI is driven by one simple imperative — the need to conceal the sets. With little money available, ANDROZANI was forced to rely on a number of stock sets, dressed with occasional additions. ANDROZANI could have been the brightest, cheeriest script ever written, but the director would have had to rely on smoke and shadows to suggest the background. Had WARRIORS been the regeneration serial, Seabase Four would inevitably have been a dark and gloomy place, whereas General Chellak might have found himself based in a high-tech military command centre had ANDROZANI been the season opener.

The casting of the two serials was similarly influenced by their budgets. Though Christopher Gable is one of the stars of British ballet, and Maurice Roeves a widely respected actor, THE CAVES OF ANDROZANI has one of the least starry casts of the entire Davison era. To the average television viewer, Robert Glenister would have been the only celebrity, thanks to his role as Peter Davison's brother in **Sink or Swim**, and even he was a relatively late addition to the cast, Christopher Gable having been the original choice for Salateen. Compare this to PLANET OF FIRE, with Hammer horror star Barbara Shelley and one-time heart-throb Peter Wyngarde; RESURRECTION, with shampoo advert superstar Rula Lenska and **Likely Lad** Rodney Bewes; **The Onedin Line**'s Peter Gilmore and **Black Beauty**'s William Lucas in FRONTIOS; and former **Liver Bird** Polly James in THE AWAKENING. In each case, there's a scattering of faces familiar to television addicts, though few of them are above-the-title stars who might have won equally billing with Davison.

The same is true of WARRIORS OF THE DEEP, which boasts Hammer star Ingrid Pitt, **Survivors**' Ian McCulloch, and Tom Adams, fresh from his role as the head of **The Enigma Files**, the BBC series which pre-empted **The X-Files** by a dozen years — though without the paranormal angle. However, it's worth asking how worthwhile this guest star policy was — particularly if it meant casting the roles against the writer's original intentions. Whereas the performances in ANDROZANI have won universal praise, WARRIORS' guest stars have generally been criticised, and in at least one case the role was changed — though only minimally rewritten — to accommodate a star name who'd 'put bums on seats', despite the fact that the character as intended was decades older and of a different sex! It could be argued that ANDROZANI escaped such 'stunt casting' only because of its limited budget. It's difficult to imagine any other reason why the villain of a Doctor's final story should be played by a character actor almost unknown to the general public.

One disappointing aspect ANDROZANI and WARRIORS have in common is their monsters. Both the Myrka and the Magma creature have been justifiably criticised, and it's interesting to note that they're both unnecessary to the plot — they exist purely because of the belief that there has to be a monster. But whereas the Myrka has become an unfortunate legend in **Doctor Who** fandom, the Magma creature is remembered only as the one disappointment in a superb story.

What's significant is the way in which the two directors handled the monsters. Despite valiant attempts to make the Myrka interesting through inter-cut close-ups, Pennant Roberts seems to have taken the view that if the programme had paid for a monster, it should be shown onscreen, and it has to be said that his rapid inter-cutting might have worked very well with the Magma creature. In contrast, Graeme Harper got the bare minimum of shots, and rewrote the scripts of ANDROZANI to cut the creature's appearances to the bare minimum.

It's this last point which raises one area where ANDROZANI and WARRIORS' final quality weren't dependant on their position in the schedule, at least at first glance — their Directors. Surely Graeme Harper's drive-on approach was always likely to produce the better story? But even this illustrates something interesting.

As described in **IN•VISION** 76, throughout the production of THE CAVES OF ANDROZANI, Graeme Harper put the quality of the finished product ahead of time-keeping, by shooting again and again from varied angles, and pausing to rewrite scenes. It's an approach which delivered results, but hardly suited the budget-strapped BBC of 1983, and the cost can be seen in the appearance of the Magma beast. With little time left in studio, the remote-controlled eyelids and vents which might have made the beast highly impressive were switched off — because there wouldn't be time for a retake if they went wrong.

Pennant Roberts faced a similar problem, and was forced to shoot embarrassing shots of unrehearsed extras being cut down by the Myrka. But whereas Harper overran elsewhere, Roberts ensured he finished record-ing before the ten o'clock closedown. Almost uniquely for the time. Harper was allowed a string of extensions without which he'd have been forced to cram dozens of postponed scenes into the final recording sessions.

There's no evidence to support the idea, but it's interesting to wonder whether Graeme Harper was allowed to run up overtime because of the circumstances under which THE CAVES OF ANDROZANI was produced. At the time, it seemed more than possible that production of THE TWIN DILEMMA would be cancelled, just as RESURRECTION OF THE DALEKS had been the previous year. Faced with the possibility of losing his season finale, John Nathan-Turner could be forgiven for deciding that it was pointless saving money for THE TWIN DILEMMA, when a few judicious overtime payments could give Harper the time this stylish director needed to produce a super conclusion. For Peter Davison's Doctor and the season.

Doctor Who's history is littered with stories which would have benefited from a little more time in studio, and WARRIORS OF THE DEEP is one of the most notable examples of this — but despite all the problems put in his way (and there were more than usual), Pennant Roberts got the story shot. Had it not been for those overtime payments, Graeme Harper might have gone down in **Who** history as the man who failed to complete his debut production — or been barred from working on series again, having overrun his budget. Harper gambled, and won. But it could have been very different...

Playing Safe?

Is season twenty-one a pause in Doctor Who's development - but one which proved unexpectedly successful?

SEASON TWENTY ONE remains one of the better received runs of the 1980s with fans, and (provided one forgets the consistent drop in ratings suffered by Friday's episodes), maintained **Doctor Who**'s popularity with the general audience. But the season as a whole is somewhat lacking in originality, as if the burst of creativity triggered by the arrival of John Nathan-Turner and Chris Bidmead in 1980 had finally run its course. The underlying feeling is that Eric Saward has fallen back on tried and tested ideas while looking for his own approach to the programme... something Robert Holmes' return to the series with THE CAVES OF ANDROZANI seems to have provided (but that's a matter for **IN•VISION** 85...)

At the time, fans had criticised season twenty for being too experimental, though the comment seems odd in retrospect — if anything, it's the tail end of the innovative streak of season eighteen. Season twenty-one certainly feels like a reaction against such comments, as almost every story adheres to the cliche formula of 'classic' **Doctor Who** — the isolated outpost under siege from grotesque aliens and their human stooges. The nature of the threat and the manner of confinement varies from story to story, from sea and space to lava and mud-burst, but to a greater or lesser degree the ever-narrowing boundaries pioneered by THE WEB OF FEAR and THE ICE WARRIORS are implied. The echoes of season five and its influence on archetypal **Who** have never been as strong as they were this year.

WARRIORS OF THE DEEP is the story which follows this template most closely, with only the inevitable Saward massacre distinguishing it from the likes of THE MOONBASE. Though the script contains too many redundant sub-plots, the potential for a far superior story is there, and only circumstances and the crippling blow of studio rescheduling got in its way (as discussed opposite). Though the moments of quality are smothered by the number of elements which are simply below par, and the way that even the successes clash with one another, it's hardly the all-round disaster of popular memory.

Nevertheless, WARRIORS remains disappointing. THE AWAKENING is more typical of the season, in that it's a successful little story which is somehow unmemorable, but more than satisfying when you stumble upon it by accident. The ending is abrupt and unsatisfying, and for fans there are far too many echoes of THE DAEMONS, but if the comparison has to be made THE AWAKENING is perhaps more atmospheric — short, but sweet.

Besides which, blowing things up at the story's end is a plot device which was hardly unique to THE DAEMONS, and as THE AWAKENING is set in a church, then the building that blew up had to be... Perhaps the production team didn't spot the similarities — or perhaps they simply felt, very sensibly, that there was no point in turning away a decent script because some fans would point out echoes of an earlier tale.

In the midst of these tales based on — or echoing — stories from the past, FRONTIOS is something of an oddity — a story which could have reprised a classic enemy, but instead did something new. With their attractive powers and dependence on a central intelligence, the Tractators could easily have been replaced by the Zarbi if the similarity had been spotted in time... but whether this would have done anything to improve an already excellent tale is debateable. The destruction of the TARDIS is a weak point, as such a supposedly pivotal moment should be more a throwaway plot element, but otherwise, Frontios is near perfect once a few moments of hyperbole about 'nowhere in the universe being safe' are forgotten — even the flap-handed Tractator costumes are more interesting than anything else seen this year. Bidmead's script is lucid, coherent and relentlessly convincing, and Paddy Kingsland's score adds the final touch which creates a deep and convincing background. Who cares about location filming when a studio and a few matte paintings can produce something this good?

In contrast, RESURRECTION OF THE DALEKS is a badly plotted mess, as even the author admits. At the time, the return of the Daleks after five years won it mass acclaim, but in retrospect it falls short of the standards set by its much-maligned predecessor, DESTINY. The effects are better, and the direction competent, but none of that is enough to save a twisted and malformed plot enlivened only by a couple of excellent characters.

The principal problem is that RESURRECTION's been commissioned to fill a role — it's the season's blockbuster, an EARTHSHOCK of the Daleks. Unfortunately, the story itself seems to determined to head off in a different direction. Where it might have reached if left to develop naturally we'll never know, as Eric Saward is forced to pull it back on course towards the big ending, full of flashes, bangs and battle sequences, through a series of increasingly contrived plot twists — principally the paranoid and irrational way that the Dalek Supreme starts to doubt his troops' loyalty, and sets them against each other. You can get away with that sort of thing when the action set-pieces have a Hollywood budget behind them... but **Doctor Who** is more reliant on its script.

PLANET OF FIRE, on the other hand, is something of an under-rated triumph, or at least a story so laden down with restrictions and plot elements that it's a wonder Peter Grimwade was able to produce a decent script at all. Turlough's background makes a certain sense, and one which explains his ambivalent attitudes to his homeworld — indeed, it's an idea which is rather thrown away, as it might have established a rather effective bond between the Doctor and this fellow renegade.

Timanov's moment of spirituality aside, PLANET OF FIRE offers Fiona Cumming few opportunities to exploit her trademark control of character, but while the impact of the locations is reduced by the conditions imposed by the Lanzarote tourist board, which ensure there's no contrast between Sarn and Earth, she manages to create an effective atmosphere throughout the location scenes. Overall, PLANET OF FIRE is probably Peter Grimwade's most successful contribution to the series, and more memorable than is often realised, overshadowed as it is by the two blockbusters — shallow and deep respectively — either side of it.

As discussed on page twelve, THE

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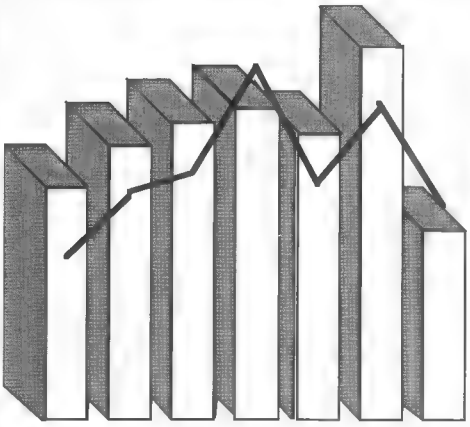


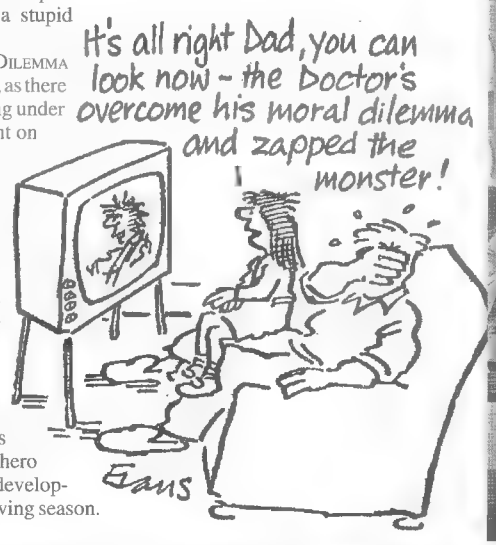
Season ratings, according to DWM in 1984 and 1998

CAVES OF ANDROZANI is a classic more by accident than design, with production limitations and a driven director combining to produce something marvellous out of a workmanlike and enjoyable script. Under most circumstances, this would have been a story to class with THE AWAKENING and PLANET OF FIRE, in that pile of videos which you never seem to bother watching, but enjoy when you do. Instead, the finished product is one of **Doctor Who**'s finest hours — a down to Earth and simple tale which slowly builds until its impact is inescapable. Its influence on the following season is immense, but not unfortunately in the right way — instead, plot elements such as the commonplace brutality and lustfulness of Stotz and Sharaz Jek are transplanted into more outlandish space operas, where they feel more than a little tasteless.

And so to THE TWIN DILEMMA, or at least the general opinion of it. It's the only story to abandon the isolated outpost formula altogether, opting instead for a far-ranging narrative which involves space-chases and sequences on three different worlds. That it's easy to forget this is one of the story's less noticed faults — Titan Three and Joconda feel far too similar, as do the safe-house and the control room on Earth. Just as RESURRECTION was handicapped by the attempt to make it the season blockbuster, so TWIN DILEMMA is harmed by the miscasting of director Peter Moffatt. The reasoning seems to have been that important tales such as this should be handled by a safe pair of hands who'd had considerable success in the past — but unfortunately, Moffatt's strength lies in the careful atmosphere of STATE OF DECAY and THE VISITATION (and, indeed, **All Creatures Great and Small**) and the season biggies to which he was later assigned tended to be flashy space operas which required a very different approach.

A more obvious problem, and one which was actually created during production, is the twins' unfortunate speech defect and the simple, credibility shattering matter of their names — Paula Yates apart, nobody does that to their kids. Once you discover that the Sylvest twins were original brother and sister, and then a couple of girls, you wonder what possessed the production team to introduce such a stupid concept so late in the day.

It's unfortunate that THE TWIN DILEMMA suffers from such obvious mistakes, as there is a pacy and enjoyable story lurking under the surface. Too much time is spent on interludes such as the safehouse (which might nevertheless have worked rather well in a longer story which developed the real feeling of an epic pursuit through space) before the plot kicks into gear, but the final episodes interweave plot and sub-plot rather well, ironically providing decent roles for three 'hero' characters for the first time in ages (where was this script when Turlough was sitting around with nothing to do?), while Colin Baker's Doctor matures into a commanding hero figure by the end. It's a pity that development was thrown away in the following season.



In retrospect, the decision to introduce Colin Baker's Doctor in the final story was a bad mistake — and more precisely, the decision to present the Doctor as victim of regenerative instability for much of that serial. With a nine month break to come it was the initial impression of an irrational bombast which stuck, just as Peter Davison would genuinely have become the "wet vet" of legend if the hesitant figure of CASTROVALVA had been available as a benchmark. More significantly, the new season's writers could see the new Doctor in action before writing their scripts for the first time ever, and seem to have injected his personality into their scripts instead of leaving Colin Baker a clean slate onto which he could put his mark — and the personality the early writers latched onto was the braggart of the early episodes, not the sadder but wiser figure established after Azmael's death.

Overall, season twenty one is very much an average season — when it's successful, it's through a string of reliable, enjoyable tales one of which punches well above its weight and more than makes up for a couple of disappointments. That this is enough to make it particularly well-remembered might just say something unfortunate about **Doctor Who** as a whole.

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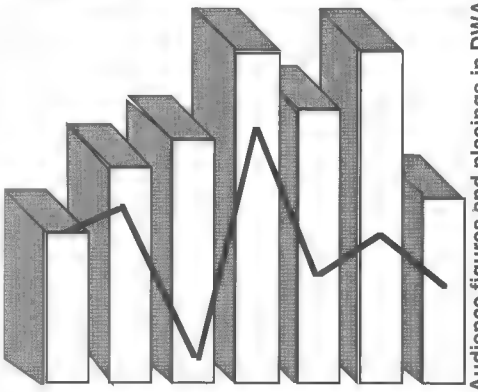


Audience figures and placings in DWAS season poll

Printed Matters

Books of the Season:

WARRIORS OF THE DEEP
May 84 h/b, July 84 p/b

THE AWAKENING
March 85 h/b, June 85 p/b

FRONTIOS
Sept. 84 h/b, December 84 p/b

RESURRECTION OF THE DALEKS
Not published

PLANET OF FIRE
October 84 h/b, January 85 p/b

THE CAVES OF ANDROZANI
November 84 h/b, February 85 p/b

THE TWIN DILEMMA
January 86 h/b, April 86 p/b

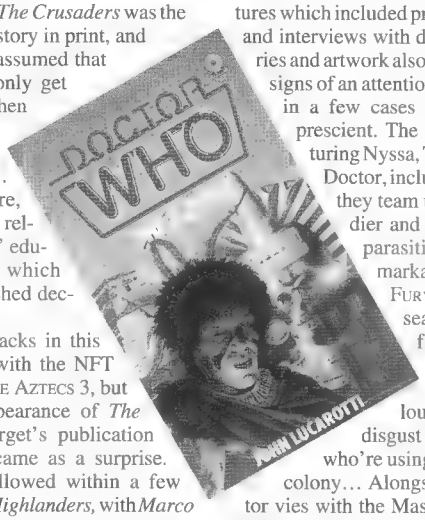
Books of the Year:

January	SNAKEDANCE
February	ENLIGHTENMENT
April	THE DOMINATORS
May	WARRIORS OF THE DEEP
June	THE AZTECS
July	INFERNO
August	THE HIGHLANDERS
September	FRONTIOS
September	*The Key to Time*
October	PLANET OF FIRE
October	*The Pattern Book*
November	THE CAVES OF ANDROZANI
December	MARCO POLO
December	*The Puzzle Book*

Chronicling the Past

IN MANY WAYS, 1984 was the most significant date in the history of **Doctor Who** publishing since Allen Wingate bought the rights to the three existing novelisations in 1973. Under the control of new editor Nigel Robinson, who'd worked his way up through WH Allen's ranks since writing the *Doctor Who Crossword Book* to become the first of an increasingly dominant breed — fans in charge of aspects of their favourite programme — the style of the entire range began a slow development, with serials no-one had expected to see in print reaching the shelves.

Until 1984, *The Crusaders* was the only historical story in print, and most fans had assumed that Target would only get round to them when there was nothing left in the cupboard. Historicals were, after all, boring relics of the series' educational roots which had been abolished decades before.



The first cracks in this opinion came with the NFT screening of THE AZTECS 3, but the sudden appearance of *The Aztecs* on Target's publication schedule still came as a surprise. That it was followed within a few months by *The Highlanders*, with *Marco Polo* scheduled for the end of the year, proved that something was afoot. Over the next few years, free-wheeling adaptations of historical were to become the cream of the range, with *The Myth Makers* pioneering a comic approach which Eric Saward exploited to the full.

From a wider point of view, 1984 saw the novelisations beginning to increase their page counts. At more than 150 pages, *Frontios* was one of the longest novelisations ever published, though the record set by *The Daemons* would remain in place for a few years yet. Alongside this, novelisations of past Doctors became more than a token gesture — and with that came the first suggestions that **Doctor Who** novels might survive without a current Doctor.

Away from WH Allen, World Distributors' annuals reached a last flowering of quality during the Davison era, with a series of behind-the-scenes features which included production sketches and interviews with designers. The stories and artwork also showed increased signs of an attention to the series, and in a few cases proved unusually prescient. The 1983 annual, featuring Nyssa, Tegan and the fifth Doctor, included a story where they team up with the Brigadier and UNIT to defeat a parasitic weed with remarkable similarities to FURY FROM THE DEEP's seaweed, while the following year's edition includes a tale where Turlough expresses his disgust at an alien species who're using Earth as a prison colony… Alongside this, the Doctor vies with the Master for the role of Merlin, and battles to save an airliner from a time-rift created by his arch-enemy. For the first time since David Whitaker scripted the Doctor's return to Marinus in the 1960s, some stories actually seemed worthy of the series itself…

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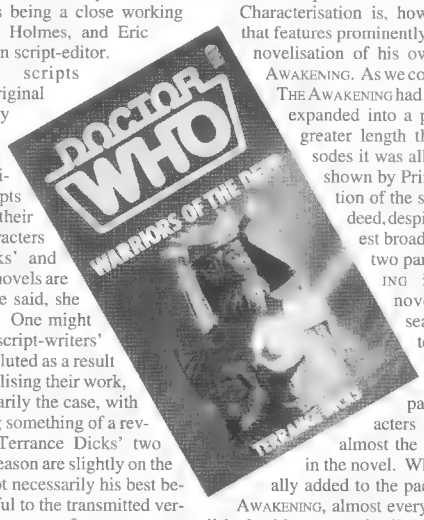
SEASON 21 offered prospective readers, as well as viewers, an interesting and eclectic range of genres and styles, from adventure to pantomime, post-apocalyptic future scenario, and the threat of alien invasion to good old fashioned megalomania and intrigue.

With Robert Holmes, Anthony Steven and Johnny Byrne passing over the opportunity to novelise their own scripts, the job fell to ex-script-editors Eric Saward and Terrance Dicks. Both were obvious choices for the task, with Terrance having worked on the series during the time of the Silurians' conception in the seventies, as well as being a close working colleague of Robert Holmes, and Eric Saward being the then script-editor.



Whilst those scripts novelised by their original writers undoubtedly gained much from their authors intimate knowledge of the original ideas and concepts behind the script, and their insight into the characters they created, Dicks' and Saward's respective novels are certainly not pale "he said, she said" interpretations. One might have expected the script-writers' original ideas to be diluted as a result of someone else novelising their work, but this is not necessarily the case, with Saward's novel being something of a revelation . Although Terrance Dicks' two novelisations of the season are slightly on the plodding side, and not necessarily his best being perhaps too faithful to the transmitted versions, they make some sort of an attempt to expand on the storylines.

Whilst WARRIORS OF THE DEEP is in many ways a typical Terrance novelisation, in that it is never deep or thought provoking, it is certainly more than competent and there is a significant attempt made to add characterisation and reinstate some of the original character concepts in the script. For example, Dicks' interpretation of Dr. Solow comes across as being almost uniquely male, and considerably older and world weary at that, reflecting the original intention to cast a man in the role. Abused synch-op Maddox also seems even younger and more vulnerable than he did on screen.

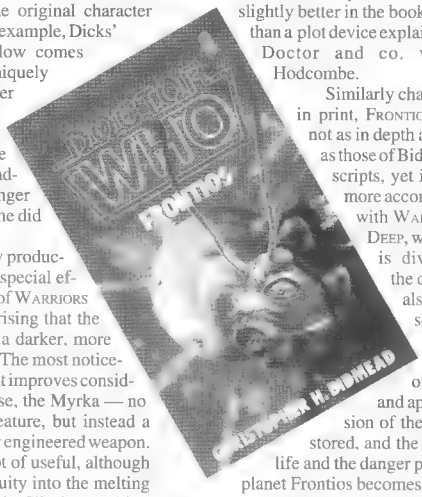
Given the rather ropey production values, direction and special effects of the screen version of WARRIORS OF THE DEEP, it's not surprising that the novelisation should offer a darker, more credible series of images. The most noticeable feature of the story that improves considerably in print, is, of course, the Myrka — no lumbering pantomime creature, but instead a vicious, deadly genetically engineered weapon.

Dicks also throws a lot of useful, although debatable, Silurian continuity into the melting pot. The existence of both the Silurians and Sea Devils in the twenty-first century was rarely touched upon on screen. Dicks offers us a backstory that, whilst cliched and questionable, is at least a lot more than we were offered on screen. Ichtar and his lumbering colleagues reacquire something of the thoughtfulness and dignity that the reptiles originally had in DOCTOR WHO AND THE SILURIANS, although it is still hard to reconcile the peaceful race with the handy possession of a warship (buried beneath the polar ice caps apparently!).

Dicks does tend to sadly fall into the "pleasant open face" version of the fifth Doctor's character (sadly repeated in his later novelisation of the season, THE CAVES OF ANDROZANI), a nondescript generic Doctor, that sadly fails to grasp anything at all of Davison's understated, but often surprisingly poignant portrayal of his character, and as a result, the final line, perhaps the saving grace of the broadcast version of this story, has no impact whatsoever without Davision's expression of distaste and horror.

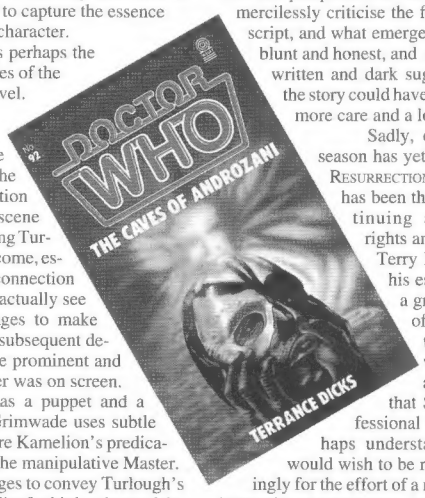
Characterisation is, however, something that features prominently in Eric Pringle's novelisation of his own script of THE AWAKENING. As we could see on screen, THE AWAKENING had the potential to be expanded into a production of far greater length than the two episodes it was allotted, something shown by Pringle's augmentation of the story in print. Indeed, despite being the shortest broadcast story at only two parts, THE AWAKENING is the longest novelisation of the season. The characters of the villagers are greatly expanded on, in particular the characters of Jane, who is almost the pivotal character in the novel. Whilst little is actually added to the pace or plot of THE AWAKENING, almost every scene is embellished with greater detail than that found in most of the other novelisations, adding to the reality of the piece. Will's recollections of Civil War England are especially poignant and detailed, with his memories of the burning of the queen of the may being particularly gruesome.

Andrew Verney also comes across slightly better in the book, being more than a plot device explaining why the Doctor and co. visit Little Hodcombe.



Similarly character driven in print, FRONTIOS is perhaps not as in depth an adaptation as those of Bidmead's other scripts, yet is darker and more accomplished. As with WARRIORS OF THE DEEP, when the story is divorced from the dubious visuals effects and sets of the televised version. the original dark and apocalyptic vision of the future is restored, and the harshness of life and the danger present on the planet Frontios becomes far more apparent. The horrific nature of the Tractators is also much more firmly asserted, especially in the form of their digging machine, shown as purely mechanical on screen, but in Bidmead's adaptation it is a horrific mish mash of human body parts that is too gruesome to even contemplate, with severed human hands being used to scrape and smooth the Tractators' tunnel network and first Revere and then Plantagenet trapped as its unwilling pilot.

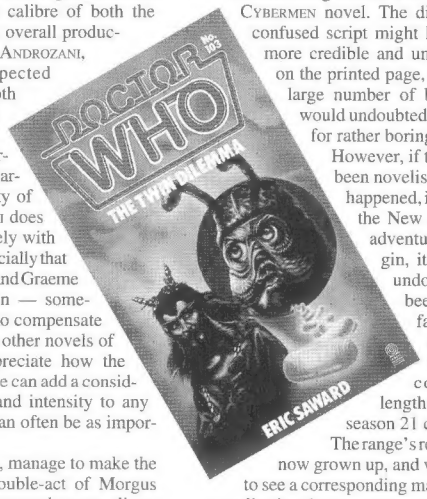
Bidmead also adds a few surprisingly lighthearted humorous touches in what is otherwise a very dark and doom-laden novel about the fate of the human race. In particular, the scene where the Doctor tries to convince the Tractators that Tegan is an android stands out as being particularly amusing, especially when he suggests that she was faulty and that he "got it cheap because the walk wasn't quite right". In fact, it is dialogue such as this that illustrates how well Bidmead, more than any of the writers this season, manages to capture the essence of the fifth Doctor's character.



PLANET OF FIRE is perhaps the most underrated stories of the season, as is the novel. Peter Grimwade skilfully adapted his own script, and whilst he sticks faithfully to the actual script, the addition of an introductory scene aboard the ship carrying Turlough's family is welcome, establishing more of a connection with his past that we actually see on screen. He manages to make Kamelion's role and subsequent demise, seem a lot more prominent and interesting than it ever was on screen.

Describing him as a puppet and a twisted tin soldier, Grimwade uses subtle language to underscore Kamelion's predicament at the hands of the manipulative Master. Grimwade also manages to convey Turlough's feelings of responsibility for his brother and the difficulty with which he reached his decision to return to Trion. A little more information about Trion and its civil war would have been desirable and would have added much to the background of Turlough before his departure ... and might perhaps have offered a more solid foundation for the dubious companion novel *Turlough and the Earthlink Dilemma*.

The novelisation of THE CAVES OF ANDROZANI is something of a let down. Given the dubious quality of WARRIORS OF THE DEEP, a run of the mill novelisation was all that might have been expected, but given the calibre of both the script, the acting and the overall production values of CAVES OF ANDROZANI, somehow one just expected something more. The depth and power of the script is still there, and Sharaz Jek is still as equally understandable and pitiable as fearful, yet, the actual quality of THE CAVES OF ANDROZANI does seem to have rested largely with the wonderful acting, especially that from Davison and Gable, and Graeme Harper's skilful direction — something Dicks' novel fails to compensate for. As with many of the other novels of the season, we can appreciate how the quality of the performance can add a considerable degree of depth and intensity to any script, and how visuals can often be as important as dialogue.



Dicks does, however, manage to make the traditional Holmesian double-act of Morgus and Timmin even more power-hungry, slimy, and manipulative. An impressive feat.

Let's be honest here, a novelisation of Anthony Steven's script of THE TWIN DILEMMA could only improve on it. Saward's novel is both brave and surprising subtle compared to the screen version, and he seems to have grasped the opportunity to show us what THE TWIN DILEMMA might have been, whilst underscoring the inherent faults in the script in a not so subtle attempt to offer a criticism of the series production style at the time.

Saward makes no bones about the fact the Sylvest twins are both annoying, cliched and vastly unsympathetic characters. By offering us the point of view of their long-suffering father, who actually went as far as to spend years plotting their murder, and who lived in fear and terror of them, we cannot help but see them as horrors from the outset, something to be sniggered at and pitied. This never seemed to be the case on the broadcast version, where we were never sure if the production team were having a big joke at our expense or not, if we were supposed to take the characters seriously or if this vision of horrific cuteness that assailed our senses was intentional or not.

Saward also steers his novel away from the other dangerous area of credibility in the broadcast version of the story — the character of the Doctor himself. The failed regeneration seems so much more frightening, and violent, rather that pantomimesque. Indeed, Saward seems to use the perspective of other characters to mercilessly criticise the flawed aspects of script, and what emerges is an unusually blunt and honest, and surprisingly well written and dark suggestion of what the story could have been with a little more care and a lot less kitsch.

Sadly, one story of the season has yet to be novelised. RESURRECTION OF THE DALEKS has been the subject of continuing argument over rights and royalties, with Terry Nation, and now his estate, demanding a greater percentage of the royalties than the script's author would wish to agree to. Given that Saward is a professional writer, it is perhaps understandable that he would wish to be rewarded accordingly for the effort of a novelisation. It is interesting to speculate, however, on what style such a novelisation would take.

If written during the same period as the other books, then one imagines it fitting in seamlessly with the other novels of the season, aimed largely at a juvenile audience. Given the quality of Saward's novelisation of THE TWIN DILEMMA, it would have been interesting to see what he might have done with a storyline he actually liked. Certainly the character of Lytton merited far greater expansion that we had on screen, and was only slightly touched upon in the following season's ATTACK OF THE CYBERMEN novel. The disjointed and confused script might have seemed more credible and understandable on the printed page, although the large number of battle scenes would undoubtedly have made for rather boring reading.

However, if the script had been novelised, as almost happened, in the wake of the New and Missing adventures from Virgin, it would have undoubtedly have been written in a far more adult style, and with a more considerable length than its other season 21 counterparts.

The range's readership has now grown up, and would expect to see a corresponding maturity in any novelisation that were to emerge now. The standard one hundred and fifty word novelisation of old just wouldn't wash anymore! However, it is likely that if the story is ever to be novelised now that the finished product would be more on a par with John Peel's POWER OF THE DALEKS and EVIL OF THE DALEKS novels. Such a novel would be more than welcome, and with a little luck and patience, perhaps all parties involved could be persuaded to bend a little and allow us to see novels of both RESURRECTION OF THE DALEKS, and, perhaps even more desirably, the following season's REVELATION OF THE DALEKS.

Whilst all of the season 21 novelisations are aimed at a juvenile readership, Bidmead's FRONTIOS novelisation and Saward's TWIN DILEMMA are full of dark images and mature humour that hint at the potential for deeper, longer and more sophisticated novels, if only the page count had been slightly longer...

Amanda Murray

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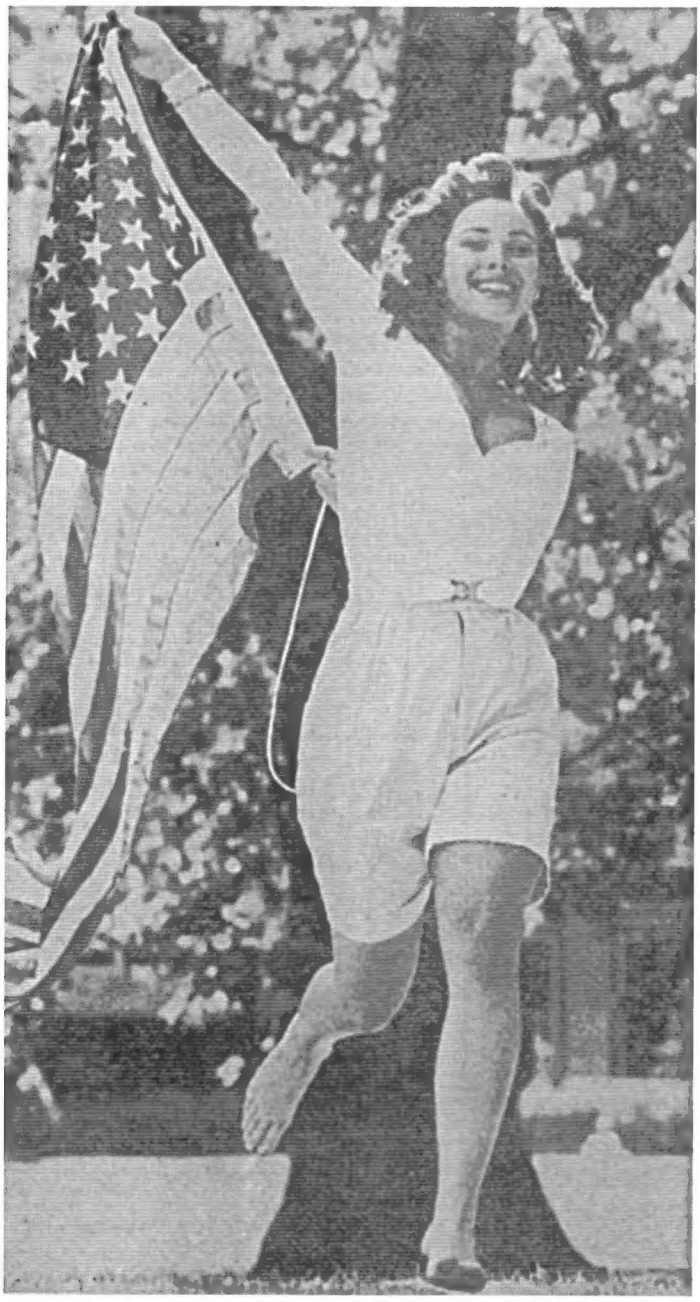
Quote by Dr Who's new girl

DR WHO DAVISON

When the series started I was crawling around in my nappies



ACTRESS Nicola Bryant, above, is going places fast—with Dr Who in the Tardis time machine.

She was named yesterday as the doctor's new assistant in the BBC-TV space serial that thrills nearly 100 million viewers worldwide.

Nicola, 21, will be his 25th assistant since the series started nearly 20 years ago. It is her first professional job since leaving drama school four months ago.

She said: 'I'm amazed. It's unbelievable. I was crawling around in my nappies when the series started and I was really scared of it. The Daleks petrified me.'

Surrey-born Nicola, the daughter of a heating firm boss, will play an American student called Perpugilliam Brown—'Perry' for short—who meets Dr Who (actor Peter Davison) on a Mediterranean holiday.

She replaces the character Tegan, played by Janet Fielding, who is leaving the programme. Her first appearance will be early in the new year. *Picture Mike Hollist*

The Five Doctors

Cast and Crew:

Cyberman	Mark Whincup
	replacing Myrddin Jones
Visual Effects Assistants	Malcolm James
	Dave Rogers
Booker	Sarah Bird
Booker Assistant	Sheila Hodges

Transmission:
25th November 1983, 7.20pm BBC1
(90'23", 19.20.12 — 20.50.35)

Repeated:
Part One:
14th August 1984, 6.15pm BBC1
(24'15", 18.14.51 — 18.49.06)
Part Two:
15th August 1984, 6.15pm BBC1
(25'12", 18.15.33 — 18.50.45)
Part Three:
16th August 1984, 6.15pm BBC1
(24'16", 18.16.58 — 18.51.14)
Part Four:
17th August 1984, 6.15pm BBC1
(24'51", 18.13.50 — 18.48.41)

Warriors of the Deep

Crew:

OB Camera Supervisor	Alastair Mitchell
OB Sound	Chris Holcombe
Studio Sound	Martin Ridout
	Replacing Scott Talbot
Dressers	Neil Sweetmore
	Ron Simpson
Properties Buyer	Roger Wood
Floor Assistant	Sarah Woodside

Transmission:
Part One:
5th January 1984, 6.40pm BBC1
(24'48", 18.41.51 — 19.06.39)
Part Two:
6th January 1984, 6.40pm BBC1
(24'04", 18.41.01 — 19.05.05)
Part Three:
12th January 1984, 6.40pm BBC1
(24'02", 18.41.19 — 19.05.21)
Part Four:
13th January 1984, 6.40pm BBC1
(24'25", 18.41.59 — 19.06.24)

The Awakening

Christopher Wenner was in fact a Blue Peter **presenter in 1980**, before the production of THE AWAKENING.

Cast and crew:

Half Blind Man	John Kearns
Second Trooper	Christopher Wenner
Troopers	Robert Crake
	Harold Gasnier
	Rod Keyes
	Gordon Williams
	David Medina
	Replacing Scot Clifton Lacy
	David Cole
	Roy MacDonald
	Ron Martin
	Replacing James Harvey
	Brian Coshall
Extras	Peter Dukes
	Scott Free
	Jimmy Mac
	Sean McCabe
	Bob Tarff
	Nigel Tisdall
Farm Hands	Bryan Godfrey
	Vaughan Collins
	Shirley Morgan
	Beryl Lindsey
Villagers	Mavis Linter
	Ruth Stewart
	Suzy Lyle
	Shirley Morgan
	Beryl Lindsey
	Mavis Linter
	Ruth Stewart
	Diane Beames
	Denise Harland
	Joan Hulton
	Jeanette Walton
	Bryan Godfrey
	Vaughan Collins
	Berry Lindsay
	Dean Lindsay
	Denis Costello
	Douglas Thorne
Musicians	Drummer Tuite
	Drummer Cooney
Design Assistant	Jonathan Taylor
Dressers	Bob Eltringham
	Ray Greenhall
	Isabelle Harris
	Amelia Davies
Make Up Assistants	Michelle daniel
	Janet Phillips
Properties Buyer	Peter Sproule
Film Camera Assistant	Richard Adams
Grips	Ian Buckley
Film Sound Assistant	Ros Farncombe
Lighting Gaffer	Peter Robinson
Film Ops	Jim Hughes
	Ron Gowland
	Lionel Bailey
Floor Assistant	Garrie Malien
Grams Operator	John Downes
Show Workng Supervisor	Frank Sadler

Transmission:
Part One:
19th January 1984, 6.40pm BBC1
(25'18", 18.41.29 — 19.06.47)
Part Two:
20th January 1984, 6.40pm BBC1
(24'47", 18.41.01 — 19.05.48)
Repeated:
20th July 1984, 6.50pm BBC1
(47'50", 18.54.00 — 19.41.50)

Frontios

Page Eleven: The complete version of the final production diary entry on page eleven is as follows...

Thursday 8th August 1983 The postponed farewell scene is the first to go before the cameras today. Recuperative but still croaky, Lucas is on hand for this first take — which is the first of many as Janet Fielding triggers a fit of giggles among her fellow artists by fluffing the line, "There's nothing but rocks and boulders out there."

Janet Fielding is again the centre of attention during the scheduled first tranche of scenes for day two. Concentrating on the research room set, the cameras capture the moment when the block and tackle suspended acid jar, fortunately containing only a green goo, jolts in its harness, slopping a quantity of the fluid all over the actress below.

Once all scenes here are recorded, the complete high street exterior set is struck during lunch break and every fixture and fitting needed to recreate the junction point tunnel complex reassembled at break-neck speed in its place. There are nearly fifty separate camera shots to be squeezed in, left over from Block One, so time is short. Several of these sequences involve the Effects trolley needed to pull the Doctor and Tegan along the corridors under the power of the Tractators. This is the only section of Block Two where the non-speaking Tractator actors are required. Once more Dave Havard is able to put his cork filings tray to the test as Plantagenet's descent to the underworld is finally shot.

Cast and crew:

Tractators	William Bowen
	Replacing Bill Cooper

Orderlies Ian Marshall
Replacing Robert Smythe
Paul Lowther
John Hamilton Russell
(also booked) Rodney Cardiff
Patients *(also booked) Alan Forbes*
Design Effects Jean Peyre

Transmission:
Part One:
26th January 1984, 6.40pm BBC1
(24'39", 18.41.15 — 19.05.54)
Part Two:
27th January 1984, 6.40pm BBC1
(24'35", 18.41.17 — 19.05.52)
Part Three:
2nd February 1984, 6.40pm BBC1
(24'30", 18.40.18 — 19.04.48)
Part Four:
3rd February 1984, 6.40pm BBC1
(24'26", 18.41.45 — 19.06.11)

Resurrection of the Daleks

Cast and crew:
Colonel Archer Del Henney
Professor Laird Chloe Ashcroft
Sergeant Calder Philip McGough
Elderly Man Albert Welch
Female Escapees Mair Coleman
Delia McCrae
Male Escapees George Christie
Derek Holt
Rudolf Remilie
Alan Crisp
Ranjit Nakara
Ulric Brown
First Policeman Mike Braben
Second Policeman Michael Jeffries
Crewmember Giany Rose
Replacing Karen Halliday
First Soldier Mike Mungarven
Second Soldier Kevin O'Brien
Van Driver Peter Roy
Second Trooper Unknowm
Replacing Robert Peters
Troopers Martin Nelson
Tim Lawrence
Adrian Scott
Unknown
Replacing Derek Holt
Unknown
Replacing Ulric Brown
Duplication Bodies Graham Cole
Eric Corlett
Kenneth Lawrie
Alan Crisp
Ranjit Nakara
Mair Coleman
Delia McCrae
Ginny Rose
George Christie
Chemist Unknown
Replacing Nicholas Curry
Vision Mixer Jane Beckett
Dressers Sue Clayton
Carl Levey
Dennis Addoe
Dave Hughes
Make Up Assistant Aileen Seton
Visual Effects Assistant Roger Perkins
Film Camera Assistant Barbara Franc
Grips Ian Buckley
Lighting Gaffer Sam Taylor
Film Operations Manager
Graham Richmond
Grams Operator Gordon Philipson
Graphics Designer Ian Hewitt
Assistant Floor Manager Glenys Davies

Transmission:
Part One:
8th February 1984, 6.50pm BBC1
(46'24", 18.49.56 — 19.36.20)
Part Two:
6th January 1984, 6.50pm BBC1
(46'52", 18.52.01 — 19.38.53)

Planet of Fire

The in-joke of Turlough's service number is based on a mis-reporting of John Nathan-Turner's birthday, which is actually 12th August, not 13th September as many fans believed.

Cast and crew:
Malkon Edward Highmore
Curt Michael Bangerter
Trion Voice John Alkin
Trion Ray Knight
Production Manager
Corinne Hollingworth
Relacing Chris McMillan
Film Editor Alastair Mitchell
Replacing Mike Houghton
Camera Supervisor Geoff Clark
Block Two only
Film Sound Assistant Don Lee
Lighting Gaffer John Barron

Transmission:
Part One:
23rd February 1984, 6.40pm BBC1
(24'26", 18.41.16 — 19.05.42)
Part Two:
24th February 1984, 6.40pm BBC1
(24'20", 18.40.59 — 19.05.19)
Part Three:
1st March 1984, 6.40pm BBC1
(23'57", 18.40.05 — 19.04.02)
Part Four:
2nd March 1984, 6.40pm BBC1
(24'44", 18.40.16 — 19.05.00)

The Caves of Androzani

The Nightmare Man was in fact a four-part serial.

Anthony Ainley's contribution to the regeneration sequence was cut-off by the 10pm shutdown, and had to be rescheduled to the following day. David Saunders reports "As a Christmas gesture John Nathan-Turner invited me to the studio recording in mid-December 1983. He did not disclose what we were to see recorded, but the early Christmas present proved to be a chance to see the recording of the companions' contributions to the regeneration sequence. When Anthony Ainley came in to record his line the ten o'clock curfew struck, and I understand he had to be recontracted to come back the following day. This would place those recording dates as 15th/16th December 1983 rather than 12th January 1984 as reported in Issue 76."

Cast and crew:
Voice on Intercom Ian Staples
Gunrunner Gerry O'Brien
Film Cameraman John Walker
Replacing Paul Wheeler
Make Up Designers Jan Nethercot
Filming and Block One
Shirley Stallard
Block Two
Visual Effects Assistant
Simon MacDonald
Graphic Designer Ian Hewitt
Properties Buyer Alan Huxley
Floor Assistant Anna Campbell

Transmission:
Part One:
8th March 1984, 6.40pm BBC1
(24'33", 18.41.17 — 19.05.50)
Part Two:
9th March 1984, 6.40pm BBC1
(25'00", 18.41.22 — 19.06.22)
Part Three:
15th March 1984, 6.40pm BBC1
(24'36", 18.42.21 — 19.06.57)
Part Four:
16th March 1984, 6.40pm BBC1
(25'27", 18.41.05 — 19.06.32)

Repeated:
Part One:
19th February 1983, 7.15pm BBC2
(24'33", 19.15.-- — 19.39.--)
Part Two:
26th February 1993, 7.15pm BBC2
(25'00", 19.15.-- — 19.40.--)
Part Three:
5th March 1993, 7.15pm BBC2
(24'36", 19.15.-- — 19.39.--)
Part Four:
12th March 1993, 7.15pm BBC2
(25'27", 19.15.-- — 19.40.--)

The Twin Dilemma

Cast and crew:
Technicians in Ops Room Sarah Bey
Jon Clamp
Keith Norman
Replacing Richard Aspley
Jocondan Guards Les Conrad
Robert Smyth
Mike Mungarven
Graham Cole
Mark Bessenger
David Ramsley
Gastropods Steve Wickham
Ridgewell Hawkes
Peasants Robert Sands
Chris Wortman
Jackie Elsdon
Videotape Editor Hugh Parson
Design Assistant David Laskey
Costume Assistant Linda Parker
Make-Up Assistant Sharon Walsh
Graphic Designer Ian Hewitt
Floor Assistant Anji Beaumont
Properties Buyer Al Huxley
Grams Operator Gordon Philipson
Scene Supervisor Frank Sadler

Transmission:
Part One:
22nd March 1984, 6.40pm BBC1
(24'42", 18.41.24 — 19.06.06)
Part Two:
23rd March 1984, 6.40pm BBC1
(25'09", 18.41.22 — 19.06.31)
Part Three:
29th March 1984, 6.40pm BBC1
(24'27", 18.42.21 — 19.06.48)
Part Four:
30th March 1984, 6.40pm BBC1
(25'04", 18.41.05 — 19.06.09)

SUN Picture Special

TA-TARDIS

BBC chiefs call time on Dr Who's police box after 20 years

By CHARLES CATCHPOLE

DR WHO's famous police box time-machine is set to fade away for ever.

BBC chiefs plan to axe the battered blue box—which has housed the Tardis for 20 years —because young viewers do not know what it is supposed to be.

Dr Who producer John Nathan-Turner said yesterday: "Police boxes are a thing of the past.

"I think the last one in England went about four years ago and a whole generation of children has grown up believing the box to be a Tardis and nothing else."

He plans to phase out the police box during the next series of Dr Who.

Replace

The new Doctor, Colin Baker, said: "It's a shame but I take John's point.

"Originally the Tardis was supposed to blend in with its surroundings and when the show started there were police boxes all over the place."

Nathan-Turner and his team are now scratching their heads to think of something familiar to replace the police box.

● What do you think the Tardis should become? Write to Tardis, The Sun, 30 Bouverie Street, London EC4Y 8DE.

Colin Baker . . . will wave Tardis cheerio

Picture: ROGER CRUMP

Next Episode:

Attack of the Cybermen

A Question of Authorship...

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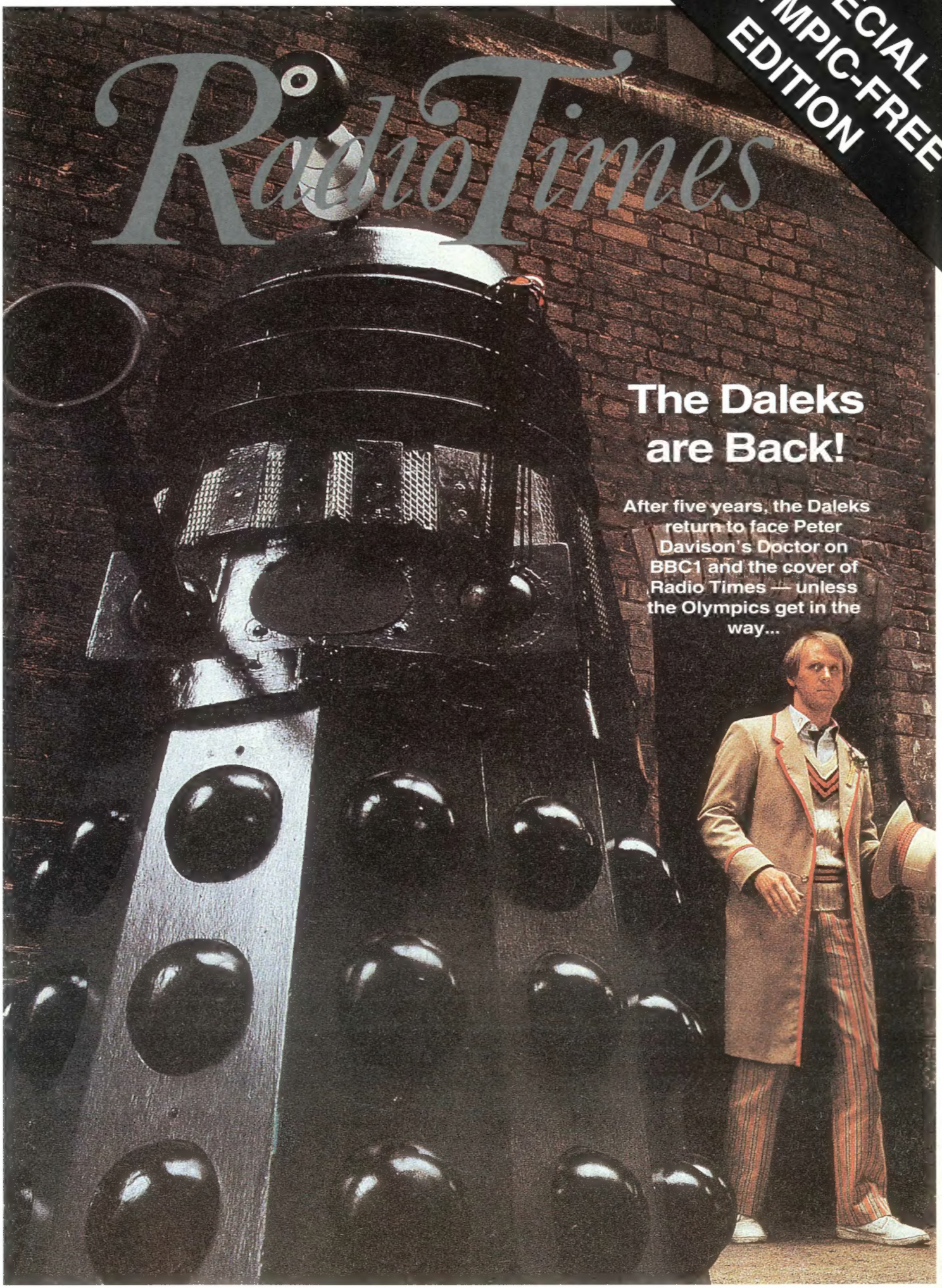
SPECIAL OLYMPIC-FREE EDITION

Radio Times



The Daleks are Back!

After five years, the Daleks return to face Peter Davison's Doctor on BBC1 and the cover of Radio Times — unless the Olympics get in the way...